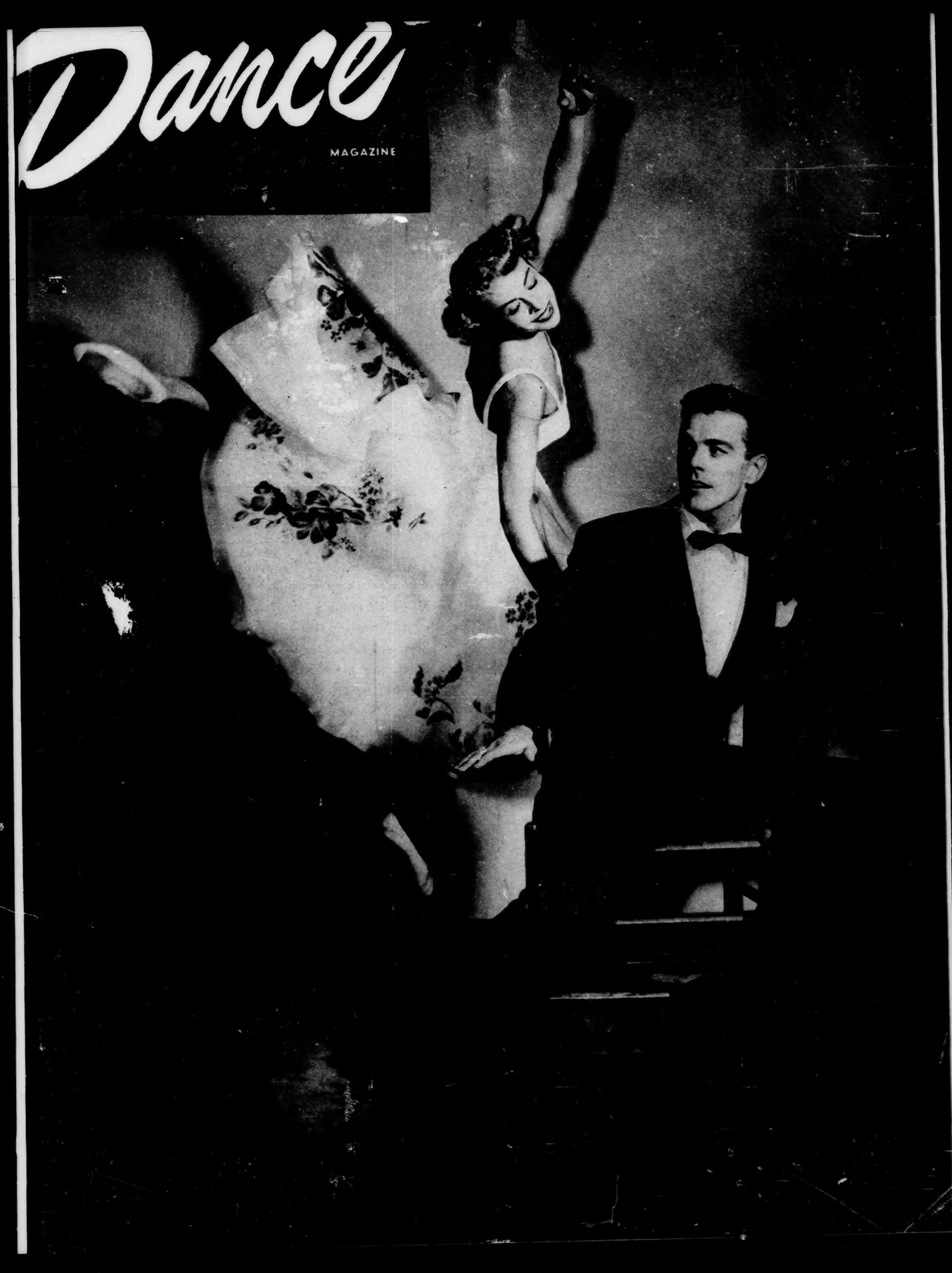
Dance

MAGAZINE



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A Theme for the New Year

I HAVE selected this picture of a charming child with which to greet the New Year in this, my first editorial of 1949. I feel that no greeting could be more appropriate than this guileless, innocent face, nothing more representative of Hope, real Hope for the future. I watched her play happily with her toys on Christmas Day and thought bitterly of the millions of new-born whose brief, unhappy lives have already been snuffed out by man's insane drive for destruction.

Does there exist a man so savage, so insane, that he would purposely harm this tiny, hopeful being? I don't believe there is, basically. I know there isn't. Nature has created us to love and cherish our young. I believe it is forgetfulness of the effects of our master plans for war, for conquest, for power that contribute to the wholesale destruction of our cherished young.

Since the beginning of time, even before man had a calendar, a certain turn of the year, after the Winter Solstice, indicated for him the New Year, a time for starting anew, a time for hope. This year, as much as any, is a time for renewed hope. It is the powerful drive that makes us go on living, planning for ourselves and for the child in the picture and those everywhere in the world.

And yet, our world is still troubled by the insanity of war and conquest. The United Nations, in which we have placed our hopes and confidence, seems impotent to halt the tragic strife even now raging in the Near East, in Indonesia and China. And for a definite reason, U. N. is impotent. U. N. is a ruling body without a police arm. If the great powers, and by this I am talking about two, would willingly disarm, turn over their military stockpiles into the keeping of U. N. and accept the jurisdiction of an United Nations government, participated in by every national government on earth I believe that the smaller, weaker governments would sing hosannas.

I wonder if our President, who has the honour of being the representative of the only self-sufficient nation on earth, would make that great gesture, and signify that he is on the side of such a move for the United States of America. It remains to be seen what Mr. President will say in his talk to the nation on January 20th, and whether he is headed in the direction of peace, or whether he will travel the uncertain middle road. Were he the leader determined to lead us in such a direction, I believe that the mistrust and fear felt in other corners of the world could be definitely wiped out — and the age of security be really born. But this we must see.

Let us hope and pray for the accomplishment of this end, so that the generation which will either profit or suffer from our deeds, as exemplified in this little girl in the picture, will have reason to thank Almighty God for the New Year.

Sincerely yours,

Dance MAGAZINE

VOLUME XXIII NUMBER 1

JANUARY, 1949

RUDOLF ORTHWINE
Editor and Publisher

The LARGEST, most WIDELY READ Dance Publication in the WORLD

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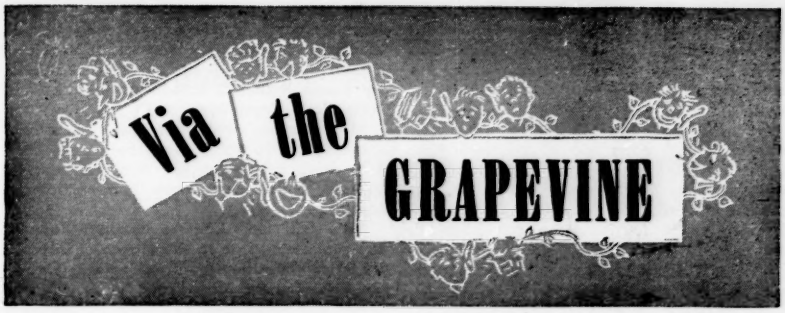

ISADORA DUNCAN'S older sister, Elizabeth, is dead at the age of 77. She died last month in Tubingen, Germany of a heart ailment. Overshadowed during her famous sister's life, the elder Miss Duncan nevertheless carved a distinguished niche for herself in the world of dance as an educator and thinker. She believed in the dancing school not merely as a center for the training of bodies, but as the inspiration and guide to a richer life. In this philosophy, she resembles that taught by the Hindu dancer, Uday Shankar, at his Almora School in India.

Miss Duncan was in America on a visit in 1947 to establish a National Foundation of the Dance in memory of her sister. She returned to Germany to establish another in a series of dancing schools she has founded in France, Germany and the United States.

She was buried in Pere Lachaise Cemetery beside the body of her sister. She is survived by two brothers, Augustin, who lives in New York City and Raymond, who lives in Paris.

★

It will interest many people to hear that there is a plan afoot to bring **Mary Wigman** to this country.

★

The first American dancer to have appeared behind the Iron Curtain since before the War, **Lillian Moore** reports that her concert in Budapest was received with interest and that Hungarians everywhere thought she was Grace Moore's sister, on the premise, perhaps, that there is Only One Moore.

Miss Moore reports that the Budapest Opera has a large repertoire of ballets, with choreographers such as **Jan Cieplinski** and **Gyula Harangozo.** The principal dancers at the Opera are **Dora Csinady, Etelka Kalman, Bella Bordy, Gyula Harangozo, Istvan Rab** and **Zoltan Sallay.**

Some of their better known works include "Spectre de la Rose", "Afternoon of a Faun", "Jeu des Cartes" (the Stravinsky ballet with choreography by **Janine Charrat** who paid a visit to Budapest last Spring to arrange it), Richard Strauss' "Joseph's Legend", a ballet by Bela Bartok called "The Wooden Prince" and a Johann Strauss ballet, "Terzene".

Miss Moore will also concertize in Italy and Sicily, spend Christmas in Vienna and return to the States in February.

★

Carola Goya went to Spain on vacation in September and stayed on to join the new company being formed by **José Greco.** He recently left the Ballet Espanol, taking with him another of its principal dancers, **Nila Amparo.** The new company, composed of Greco, Amparo, Goya, Luis Olivares and an ensemble will shortly make their debut in Paris and Amsterdam.

★

Paris will shortly be enlivened by the presence of **Iris Mabry,** who sailed for France before Christmas, accompanied by her husband and accompanist, the composer, Ralph Gilbert. Miss Mabry will appear in recital there and probably compose for a group which she hopes to form there. This is the first of the younger artists to stem from the Graham school to appear in Paris. Watch out for a reaction.

★

Jobs! Does somebody want a job as a teacher of dance notation? Just for the record, dance notation has taken hold in schools phenomenally and **Eve Gentry** of the Dance Notation Bureau, who teaches at the High School of Performing Arts in New York City, among other places, states that **there are more vacancies for notation jobs than there are people to fill them.**

The Dance Notation Bureau, under the joint direction of **Ann Hutchinson, Eve Gentry** and **Helen Priest** are giving courses in this subject. Thus — a new profession is born: scribes for the dance. Its value to posterity can barely be appreciated.

Ann Hutchinson, in charge of the notator's projects, is now notating **Doris Humphrey's** "Shakers", as well as her **sixth Balanchine** ballet this season.

★

Eve Gentry takes time off from notation now and then. She is off to California for a month to visit her family and will dance in a number of recitals during her stay there.

★

Milada Mladova denies reports that she is awaiting a blessed event, but there is no denying that she will return to the stage next month as the dancing lead in "All for Love" (dances by **Eric Victor)** after many years in films. Her grace and talent were completely wasted on a lulu called "Siren of Atlantis" recently previewed, in which she appears in two incidental dances of striking beauty and originality composed by Lester Horton. The dances may well never see the light of day, since the film has been in a can for two years (and is likely to stay canned), which is a pity, because the dances alone should be preserved as a document of Tuareg dances.

★

"Wonder if I couldn't just drop off around 57th Street, now?"

Andre Eglevsky, Currently dancing in Cairo with the Grand Ballet de Monte Carlo, will shortly pass a landmark — a 3-time father. The third Eglevsky is supposed to make an appearance sometime close to the New Year.

★

Paula Lloyd was married on December 29th in Havana, Cuba to **Enrique Martinez** amidst all the pomp and circumstance the Alonso family was able to muster. The two dancers are with the Ballet Alicia Alonso which has had a marked success on its tour through Central America and Cuba. Senora Alonso, the elder, the mother of **Fernando Alonso,** gave a reception for the bride and groom.

By some odd coincidence the lovely tutu in the picture on the inside of the front cover of this issue is just like the one worn by **Eileen O'Connor** on page 25. The coincidence is that Selva is the maker of both.

In the first picture mentioned, Tour Jete, one of the famous trio of Siamese cats owned by Jimmy Selva, supervises the debut of the Selva tutu. Woe is us, we must report that Plie, another of the trio, is, at this writing, in the cat hospital, fighting for his life against distemper. We've got our fingers crossed for that wonderful little cat and hope soon to be able to congratulate Rose and Jimmy Selva on the return of their pet.

★

The always popular **Oscar Duryea** has been selected to serve as Dance School Chairman for the 1949 Manhattan March of Dimes campaign, it was announced here by Louis Nizer, chairman of the Greater New York Committee.

Mr. Duryea, who has been teaching dancing for 60 years, said he would contact directors of the 250 dancing schools in the city to seek their cooperation in the drive.

"We will ask them to conduct dances, the proceeds to go to the March of Dimes," he said. "The theme we will use is 'Dance So That Others May Walk' ".

He has scheduled a dance at his own studio at the Hotel des Artistes, for Friday, January 7.

★

The Pepsi Cola company denies reports printed here and elsewhere last month that it will sponsor a ballet by **Ruthanna Boris** out of Ballet Russe de Monte Carlo entitled **"Quelques Pepsi Cola".** The whole

continued on page 48

A scene from "Steps of the Ballet", a Crown Film Unit production, which shows how a ballet is created, with narration by Robert Helpmann. In this scene, the young girl (Gerd Larsen) spurns the suitor (Gordon Hamilton) who has brought her a magic bird in a golden cage. The film is to be preview-premiered by Cinema 16 on February 2 and it can be secured for rental through D. D. Livingston.

Andree Howard, choreographer of ballet illustrated in "Steps of the Ballet" talks to dancers on the studio set.

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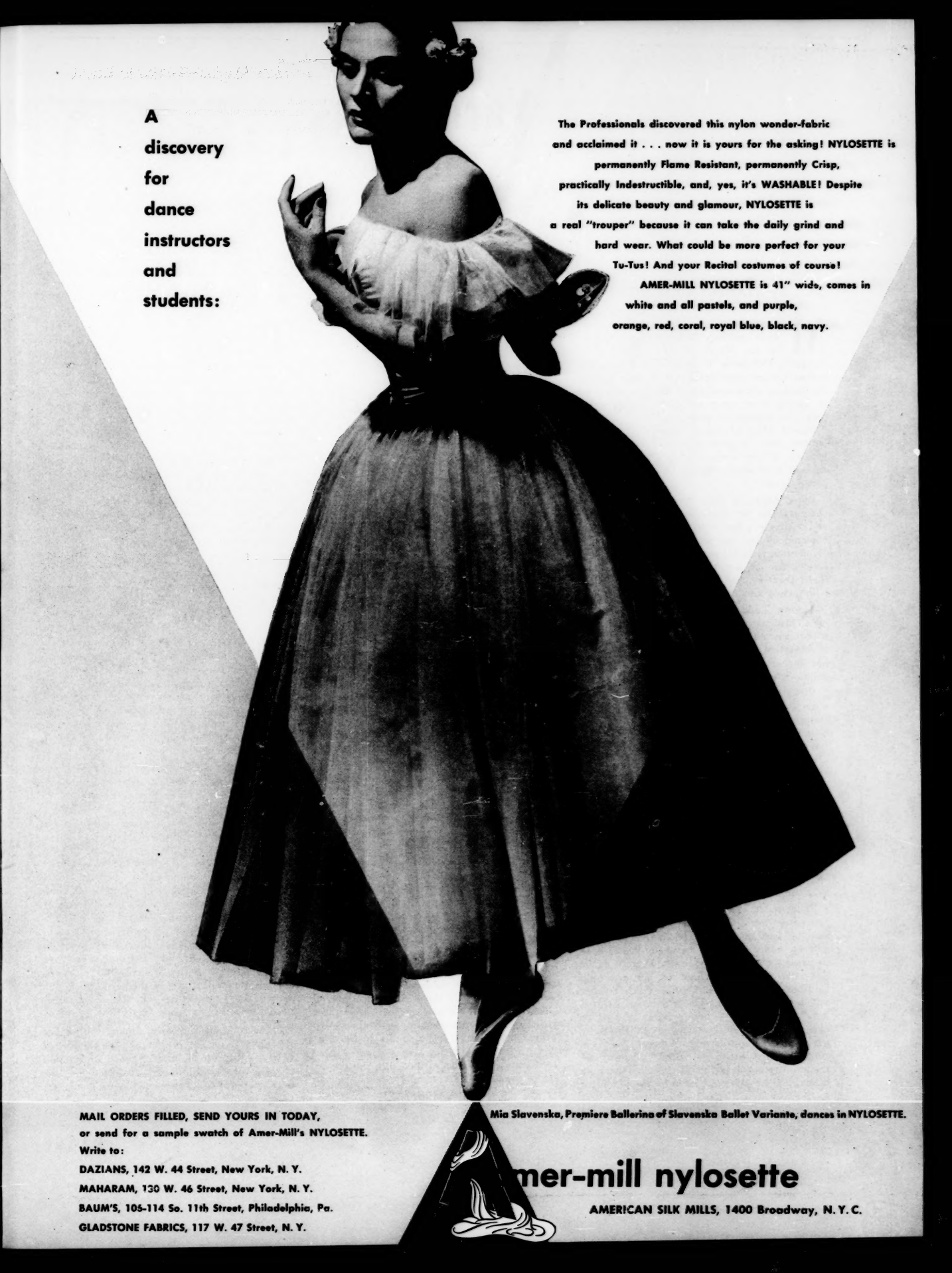
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Variations on a Theme

3

Ballet Partisans take the "MIDDLE BODY" for a ride

these rebuttals were inspired by the article "Reflections on the Use of the Middle Body" by Gertrude Lippincott, published in the June, 1948 issue of the DANCE Magazine.

by STANLEY HERBERTT

MISS GERTRUDE LIPPINCOTT, in her article entitled "Reflections on the Use of the Middle Body", published in the June, 1948 issue of the DANCE Magazine, makes certain statements which have raised the hackles on a number of dancers who read it, among them, me. I feel called upon to dispute the arguments made.

Surely Miss Lippincott does not seriously believe that "a meeting place between the technic of the virtuoso dance and that of modern expressional dance becomes a 'never-never' land"?

When Agnes de Mille incorporated into her choreography for musicals like "Oklahoma!" and "Allegro", her individual idiom, she did not stop at any one point and say to herself, "Now, this is ballet and this is modern, therefore I cannot use them together." No—she fused them so well that no one knows where ballet ends and modern begins, or vice-versa.

Antony Tudor's "Undertow" is composed of a classical base, assembled and interpreted to express contemporary ideas. This opus is a refutation of the argument that "ballet is not concerned with the expression of human emotions or with an imitation of nature."

Virtuoso technic is not mainly concerned with the extraordinary development of the extremities, legs, arms, hands, head, feet. Virtuoso technic makes use of all the body, including the torso. Martha Graham in her "Herodiade" has carried her particular idiom so far as to have made that study a virtuoso study. Virtuoso technic, therefore, does not necessarily apply to ballet only. It can apply to any art form. Contemporary ballet dancing does not limit itself to virtuosity and personal glamour; modern dance, on the other hand, has not overlooked the power of glamour. I refer to Miss Alicia Alonso in "Undertow" and Miss Valerie Bettis in "Desperate Heart" as examples.

Ballet today has left behind classroom technics. They are only a means to an end. It is able to develop in that very direction which modern dance seeks so earnestly because of its same technic and virtuosity. Modern dance does not base its technic on an academic tradition because it has none. Each teacher and/or dancer follows his own fancy. Still, if one looks deep into both schools, it will be observed that both are striving for the same goal. Only the approach is different. Give them time. Modern dance is called "modern" although the word begins to lose its meaning after only twenty years of use. Two hundred

(*please turn to page* 31)

by E. RUTH NICHOLS

IRAN into rather a teasing proposition in "Reflections on the Use of the Middle Body", in which the author, Miss Gertrude Lippincott, says, "Modern dance is concerned with the middle body. The torso is used to evoke fundamental emotions. It can be highly effective, but does not have the surface brilliance of arms, legs, hands, feet." The latter she credits to ballet technique alone.

I don't know about that. I have seen unparalleled use of arms and legs in modern dancers like Iris Mabry, Sybil Shearer, Jose Limon; the list is rather long. On the other hand, regard the use of the torso in the Balanchine (classic) ballets.

The two schools represented in choreography and danced theatre, to wit, classic ballet and modern, are actually one in motive, aligned in ideals, irregardless of approach. Whatever form dance takes, it is essentially an expression of emotion. The avid controversy among the partisans of the two schools invites diagnosis.

Art, as distinguished from science or mathematics, for example, is basically an aesthetic experience, produced through the medium of a defined vehicle. Whatever the vehicle, the artists' personal interpretation will always defy final definition. It is the individuality contained within the fathomless pool of human feeling and experience, which projects the desire to create and be understood, whether by the 'middle' body or the limbs.

E. Ruth Nichols.

by ALICE TEMKIN

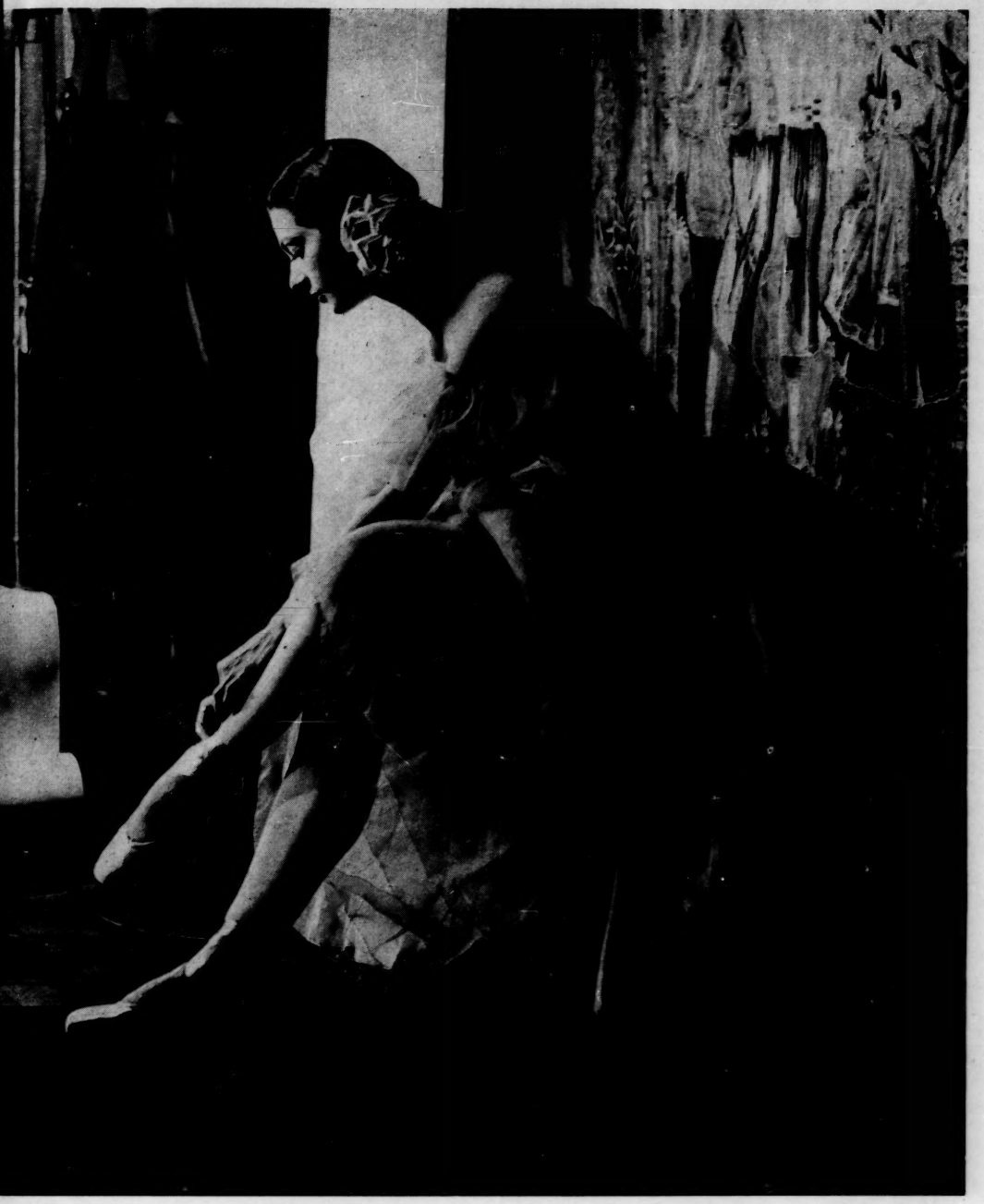
TODAY, through the results of geographical and historical research the dancer has the richest kind of vocabulary of movement at his disposal. It is important that we in the dance world see that our art is permitted to grow. Growth depends wholly on a positive attitude and a limitless outlook. All existing forms of dance must be combined wherever possible, and new forms experimented with. It is true that we are limited by the nature of our particular art form, as is the painter to his canvas, the musician to sound, the writer to words. However, that is the very truth which gives art its quality. To capture within the confines of a proscribed form, a piece of the world, a universal concept, an expression that all men can feel.

The dancer's instrument is his body, his canvas is space, his words are movement and rhythm. In order to create, recreate, interpret and project his ideas, these are the tools he must use. Although everyone potentially embodies these things, the dancer uncovers, trains, develops, and uses them to speak. Since his language is the architecture of movement, he must be conscious of his direction and position in space to achieve clear lucid patterns which relate and give meaning to the space in which they are performed. The way in which he changes and develops these patterns gives the work its meaning as drama in time and as response to life.

Even in the classical forms of dance, where the ideal figure was superficially exhibited, the truly great artists were able, in spite of the rigidity of the frame, to reveal the expressive basis of the formal patterns and touch the universal heart and mind. It is interesting to note here that many of the so called limitations of ballet technique have in reality served to heighten rather than diminish emotional effect. One of these devices has been the use of special footwear which enables the dancer to raise herself to another level and opens a whole new range of convincing interpretation. Used freshly each time, points can convey to us: — In *Giselle*, the supernatural cruelty of Myrtha, Queen of the Willis — In *Sylphides*, an imitation of nature in the bird-like flights of the corps de ballet — In *Danses Concertantes*, a facetious commentary.

Art has many purposes, among which not the least important is that of being a mirror of the spirit of the times. Since civilization changes its tempo, ideals, and methods, the outward form of expression too must change.

(*please turn to page* 30)



Walter E. Owen

A ballerina in repose. MARY ELLEN MOYLAN pauses between exits and entrances to adjust a ribbon on her toe shoes. She is costumed for the ballet "Pas de Quatre"

THE SEASON IN REVIEW

by DORIS HERING

1st SEASON: New York City Ballet Company

It's a strange feeling to find oneself planted on both sides of a controversial fence. Yet that's exactly our position with regard to the New York City Ballet Company. We hail its first season with joy and appreciation, but at the same time we are stirred by misgivings.

The present venture stems, as you probably know, from the work of Ballet Society, which has been functioning since 1946. And so it carries with it not only the good qualities of Ballet Society, but its weaknesses as embodied in a rather condescending artistic approach. In Ballet Society this tendency toward snobbishness was perfectly acceptable because it was a private subscription enterprise and as such could do as it pleased as long as the subscribers were happy (They were!), and because one realized that since George Balanchine was artistic director, a number of the works presented were Balanchine ballets.

But in its role of official ballet company for the city the same kind of arbitrariness in the building of a repertoire cannot be displayed. True, they have dispensed with the old warhorses and fairy tale ballets. But they have ended up with a repertoire of eight Balanchine works and two new fairy tale ballets. If they are to serve a genuine function, they will have to liberalize their production policy to include good ballets in the modern idiom. This would give the dancers an opportunity to widen their range, and it would give the audiences an opportunity to gain a really true picture of the possibilities of contemporary lyric theatre. In fact, the programs of the not-too-distant future should be occasionally devoted to the best in modern dance, too. (Wishful thinking *is* fun!) For if Mr. Kirstein, the general director, and Mr. Balanchine, the artistic director, continue to toss the ball back and forth between themselves, the company will become ingrown before it has even grown.

Now that we've said our woeful piece about what they *should* present, let us turn to what they *did* present. It was genuinely impressive and featured a group of young soloists of undeniable stature.

The only premiere was the first New York presentation of Todd Bolender's MOTHER GOOSE SUITE to Ravel's music. It was a lovely dance—tender, poetic, delicate, and unabashedly romantic. The story was simple—a woman in the role of spectator watching her youthful adventures. And the episodes were patterned after those of the music. Mr. Bolender achieved a graceful compromise between the Fokine story-telling approach and the Balanchine pure-dance approach and was wholly successful, despite an occasional spot of Balanchine inspired movement.

It was a delight, too, to see Marie-Jeanne, usually the dashing ballerina, soften into the role of the young girl who dances with the fairy-book characters. One could sense her gradual maturing until at last she transformed the beast and departed with him, leaving the spectator to walk slowly off by herself.

There were no costume and scenery credits in the program. But whoever did them had a keen feeling for the rich quality of the music and the gentle nostalgic mood of the choreography.

The world of childhood also occupied Fred Danieli in his PUNCH AND THE CHILD. A little girl, played with refreshing simplicity by Judy Kursch, watches a Punch and Judy show while out walking with her parents; returns later alone to climb inside the puppet theatre and witness Punch's menage at first hand; and finally returns to the street and reality.

Composer Richard Arnell and designer Horace Armistead can take a deep bow for PUNCH AND THE CHILD, with choreographer Danieli taking a rather lesser one. For the choreography is conventional. The only character who is given truly distinctive movement is Judy, and Beatrice Tompkins invested it with just the right amount of sharpness.

But the costumes! And the sets! Horace Armistead has created an assortment of character costumes that conjure up a whole world of fantasy. The people of the street and the child's parents are encased in exaggerated or inflated grotesqueries calculated probably to give them the appearance they would have in the eyes of a small but imaginative child.

The interior of Punch's home is luxurious

Never a dull moment at home with Punch and Judy. The immortal two play their comedy in Fred Danieli's "Punch and the Child" for the New York City Ballet — with Beatrice Tompkins as Judy and Herbert Bliss as Punch.

and forbidding, which is as it should be to surround the fascinating but ugly characters that people this puppet classic. The puppets wear costumes and make-up in the style of Cruikshank, and the effect is perfect. Now if only the dancing style were strong enough to carry on where the costumes and richly melodramatic music leave off, we'd have a really colorful work.

So much has been written about Balanchine's recent works that the most sensible thing for us to do is to go on record as one of those who believe that Balanchine is the most distinguished exponent of pure dance working today. He is fabulously inventive all within the framework of orthodox classical ballet. His sense of phrasing—of rising and falling inflection—achieves a smoothness and completeness that one would say were impossible in any but musical structure. In fact, we'd like to see him compose an unaccompanied ballet someday. It would be the most eloquent answer possible to those who say that dance is not an art because it is wholly dependent upon music. (The latest utterance of this antiquated opinion appeared recently in Professor Calvin Brown's otherwise, fine book, MUSIC AND LITERATURE).

In the current repertoire there are five "musical" ballets and three "program" ballets. Of the musical, or abstract ballets, only SERENADE (Tchaikowsky) seems a bit dated. And the reason has nothing to do with years (it was premiered in 1934) but rather with the underlying concept. It is a piece of theatrical deception. On the surface it is the very essence of lyricism. There is a little theme of youth, awakening, and unrequited love woven with the utmost of delicacy through one of Balanchine's typical musical visualizations. But if you probe beneath the movement to weigh the theme and its relative importance to the ballet, you have the feeling that Balanchine takes very serious human emotions—the same ones that make Martha Graham's

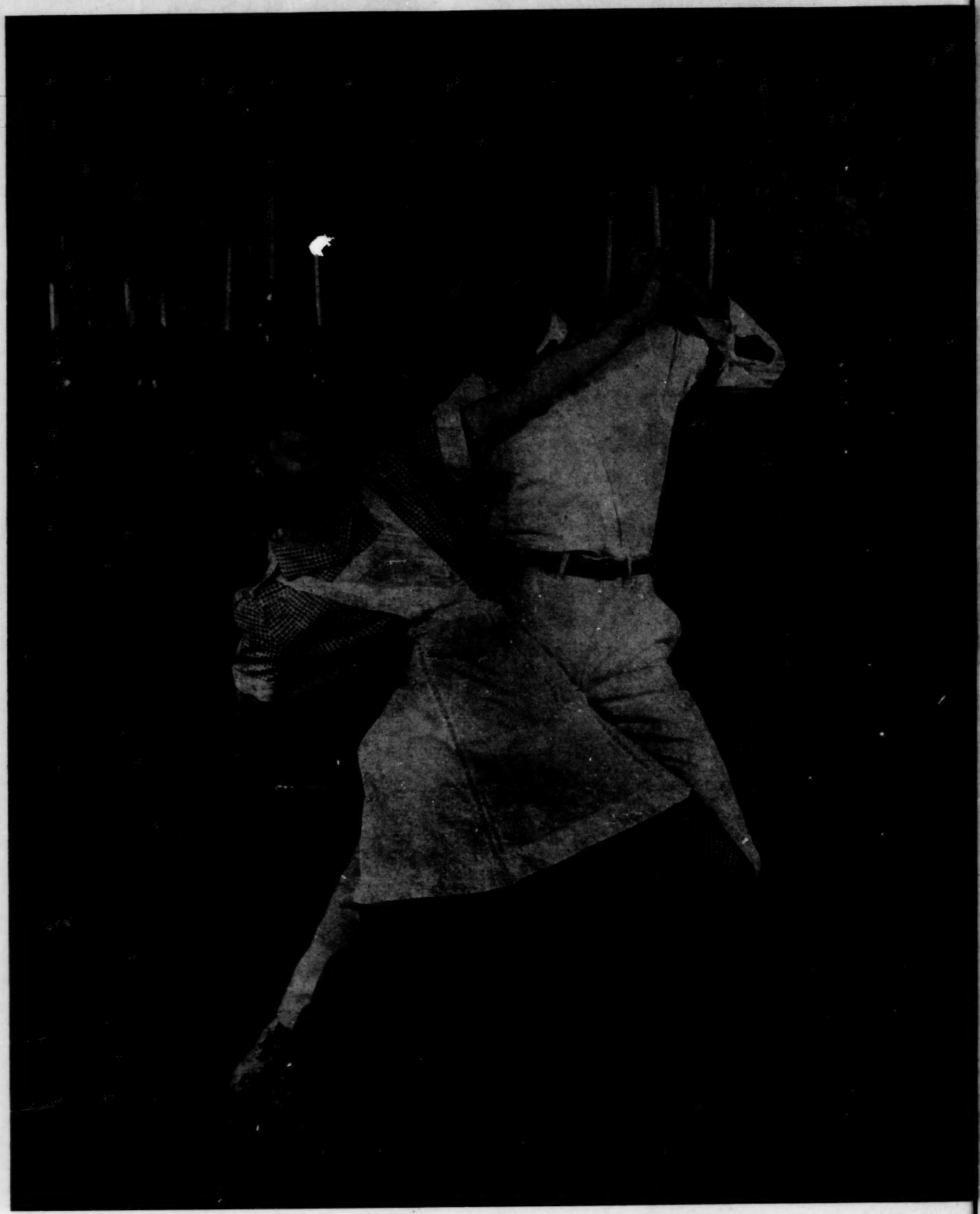
(*Please turn to page* 32)

Tanaquil LeClercq and Nicholas Magallanes as Ariadne and Bacchus in the Balanchine opus "The Triumph of Bacchus and Ariadne".

Eurydice led from Hades by the blindfolded Orpheus, a scene from the ballet "Orpheus" by Balanchine. Eurydice by Maria Tallchief and Orpheus by Nicholas Magallanes.

One of the Isamu Noguchi stage designs for the Stravinsky-Balanchine ballet "Orpheus".

Eurydice struggling with Pluto in Hades, a scene from the Balanchine "Orpheus", with Maria Tallchief as Eurydice.



A GOLDEN AGE: Yesterday or Today?

by

WALTER TERRY

Our age of creation is seen in perspective from a conjectured future

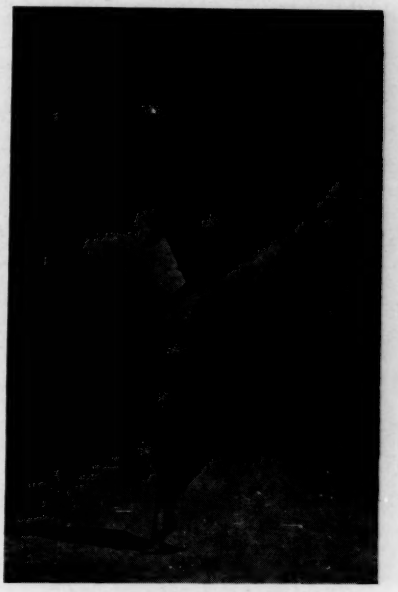
EVERY now and again I am asked whether American dance is commencing to lose its lusty creativeness, whether desperate invention is passed off as creation in order to blind one to the stagnation which might lie ahead. My response, to date at least, has been in the negative. I should know, if I may be permitted to be unmodest about this, since in a professional capacity I have been looking at dance for slightly more than a decade and for longer than that as a student and interested party.

Retrospection plays tricks. The mind, happily, recalls the great moments of the past and the books record those moments, glossing over, as a rule, the unfortunate artistic aspects of an otherwise fruitful era. It is no wonder, then that we sigh nostalgically about the fabulous age of Diaghileff, about the revolutionary masterpieces of Duncan, St. Denis, Fuller and Shawn; about the fecund and controversial 1930's when Graham, Humphrey, Weidman, Tamiris and others brought a new and daring vision of dance. These were of course great days, golden days and they must never be forgotten, but let us not presume to say that the great days, the golden days are always of the past.

Without attempting to undermine the glittering structure of our dance past, let me point out a few of the unfortunate events which transpired. In this discussion I must, because of my comparatively tender years, omit mention of the Diaghileff era and all dance events occurring earlier than fifteen or sixteen years ago. In the post-Diaghileff ballet period there were such "American" works as "Union Pacific", "Saratoga", "Ghost Town", "The New Yorker". Need I say more? or had I better say that the "Russe" outfit which produced them was on safer ground when it played at being "Russe" or at least non-American-folk. Fortunately we have forgotten these and remember "Gaite Parisienne", "Rouge et Noir" and other enduring works of that period. In those days, Lincoln Kirstein's Ballet Caravan was in a much better position to lay the groundwork for ballets on American themes. "Yankee Clipper" and "Filling Station" are fondly remembered but how they would seem to us now is a question; "Billy the Kid" is with us yet and should certainly remain forever, but who remembers "Pocahontas" sur les pointes?

The 'thirties call to mind great performances of Martha Graham's "Frontier", "Primitive Mysteries", "Lamentation", "Deep Song", but is not her "Danse Languide" (of an earlier period), her dreadful "Columbiad" forgotten? The excitement of seeing Doris Humphrey's "With My Red Fires", "New Dance", "The Shakers", "Circular Descent"; Charles Weidman's "Kinetic Pantomime", "Atavisms", "Opus 51"; Tamiris's Negro Spirituals, "How Long Brethren", "Liberty Song"; Hanya Holm's "Trend" are easily recaptured in memory and the whole period takes on an aura of creative ferment, of artistic adventure, of greatness.

There were other dancers of talent who produced interesting works, who joined with their seniors in arousing healthy controversy. Lost in the mists of time (and don't think for a moment that a decade in the theater cannot generate considerable mist) are those many, many young hopefuls who mimicked the mod-



In the field of concert dance, American modern dancer Miriam Winslow has spread our creative ideas as far afield as Argentina, where she has been living for the past five years. She is the director and leading dancer of the Ballet Winslow, whose headquarters are in Buenos Aires.

In the field of musical comedy, where Art "pays" better these days than the bone-dry 1-2-3 Kick routine of only a generation ago, the young American Jerome Robbins has made the field bloom with a meaningful, deliciously humorous kind of dance for which audiences are growing. The photo of Don Saddler and Helen Gallagher is taken from "High Button Shoes" in the Robbins' arranged Tango (circa 1912).

ern dance leaders without knowing what it was all about. I saw more dances divided into "emergence", "statement", "conflict" and "affirmation", or their equivalents, than seems possible. These social comment pieces by adolescent minds — I guess they were social comments — nearly succeeded in making a monarchist of me in my desire to find a stern regime which would permit no dancer to "emerge" except for the express purpose of "dancing" as distinct from "commenting".

Even the adult artists of this period had passing problems. They had thematic and even technical taboos and they were inclined to be grim, stark and depressingly undecorated. All this was an essential part of dance evolution but let us not say that it was always cheery or cheer-able. And during this decade and the preceding ones there were always (and there still are) performances of dance which are automatically described as "setting dance back fifty years".

My point in probing gently and at random into the past is to offer evidence that the present is also a period of rich creative activity in dance. In this decade, for example, American ballet has really come into its own. We may list "Rodeo", "Fancy Free", "Fall River Legend", "Interplay", "On Stage!" and such non-regional, non-idiomatic works as "Facsimile", "Mother Goose Suite", "Cirque de Deux", It was in our own land that Antony Tudor created "Pillar of Fire", that George Balanchine made "Theme and Variations", "Orpheus" and many other matchless works of art.

The decade has witnessed not the deterioration but the continuing development of Graham ("Dark Meadow", "Appalachian Spring", "Cave of the Heart", "Diversion of Angels"); of Humphrey, working with Jose Limon, in "Lament for Ignacio Sanchez Mejias", "Day on Earth"); of Weidman ("A House Divided", "Fables for Our Time") and of other artists too numerous to mention. The creativeness, the ingenuity, the determination of our dancers and choreographers has changed the whole structure of musical comedy by making dance not an adjunct to but a part of a theatrical plan. One finds a touching funereal lamentation in dance form in "Brigadoon"; a satirization of a period and the delineation of character in the tango dance from "High Button Shoes"; a ceremonial in "Magdalena". Where are the strutting show girls (wonderful creatures but hardly to be considered as dancers) who could not have done anything more complicated than a knee-bend or where are those performers who could get by with a time step and a grin while the star was changing costume?

Some of the younger dancers of the day stagger under the loads of weighty themes too heavy for them to bear or seek so desperately for inventiveness that they dance all around but never "in" an idea. This, I fancy, is true of any period since artistic adolescents are ever with us. But such young artists as Pearl Primus and Katherine Dunham are endeavoring, and successfully, to give their specific dance heritages contemporary point and resolution. Miriam Winslow moves to Argentina to establish modern dance in a land unfamiliar with it; Kreutzberg return to remind us that the art of dancing is the art of movement as much as it is the art of choreography. In addition to Primus and Dunham, others are working in the vast and fabulous field of ethnologic dance: La Meri, Hadassah, to name but two, and some of their creations, particularly those of the more mature La Meri, may quite properly be regarded as masterpieces.

It is a creative dance age in which we live. There is no question about that. Perhaps we are too close to it to see the shimmer, to overlook the dark edges of dance building, but the dance followers and historians of a later era will, I suspect, see us as having lived in a golden age of American dance.

Miriam Winslow and her Argentine company in "Salut au Monde", a new work presented in Buenos Aires in August, 1948.

In the field of ethnic dance, La Meri has vitalized the contemporary scene with works that have elevated the world-wide ethnic dance from pure folk to theatre. In this photo, La Meri (center) has broadly adapted classic Hindu technic to devise a theatre piece called the "Bach Bharata Suite".

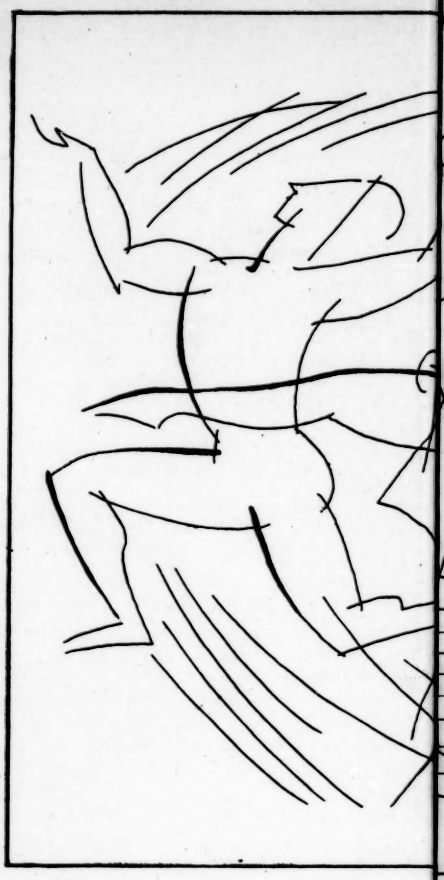
In the field of concert theatre, Martha Graham has left an indelible mark on the shape of dance, from her pioneering efforts in the Twenties all the way to the Forties. Her creations and her personality are so unique that for many who know little about modern dance, the name of Martha Graham alone is identity with modern dance. This photo of Martha Graham (right), Erick Hawkins (center) and Yuriko in "Cave of the Heart" is a restatement of the Medea legend. First presented as "Serpent Heart" some years ago, it has achieved a distinct status in the Graham repertory of modern concert-theatre dance.

THE CHILD'S WORLD

Its Relation to Dance Pedagogy

a series of articles by BLANCHE EVAN

ARTICLE 1 — DEFINING the Child's World



executed by Doug Anderson

THOUSANDS of children in America attend dance classes. Yet until now the problems involved in teaching them have never been taken too seriously except by isolated teachers working quietly on their own. To-day, however, the dance profession as a whole seems more aware of the fact that teaching children is specialized work with problems distinctly different from those of adult pedagogy.

In the past few seasons I have received increasing numbers of inquiries on the system of pedagogy I have developed for children from the ages of three through adolescence. They have come from exponents of both modern dance and ballet, who have reached the conclusion that neither one nor the other is the answer for the young child. These inquiries, from Chicago, Kansas, Boston, New York and other cities, have been sent by a wide assortment of people: private teachers, college dance majors, kindergarten teachers, parents, teachers using dance for physical and mental therapy, and dancers whose interest, erroneously enough, lies solely in the lucrative aspects of teaching children. Although space limitation will necessitate a somewhat circumscribed treatment of the material, it is hoped, nevertheless, that this series of articles will pose certain questions, answer others, and serve to introduce vitally essential phases of child pedagogy in dance.

Isadora Duncan had a philosophy of teaching children, but unfortunately in literary form she left little more than a few pages on the subject. The leading American modern dance systems were more interested in adult technique and choreography than in pedagogy and their disciples automatically taught their professional modern techniques to children. The ballet in Russia—which remains the finest in the world—*always* recognized the problem, refusing to admit children for study at the Academy until they were approximately ten years old. Many of the ballet schools in America have been accustomed to enroll children at any age.

I can very well remember those Saturday mornings in my own childhood when, with great eagerness, I attended an enormous ballet studio in New York where there were only three of us children—feeling very lost—in a class of twenty-five adults. Nothing was ever demonstrated even though the directions of the difficult steps were in a foreign language. After a few classes we were forced into boxed toe slippers, struggling with steps with which our bodies were ill prepared to cope. THE TECHNIQUE WE CHILDREN WERE TAUGHT WAS AN ADULT TECHNIQUE, PRESENTED IN AN ADULT MANNER.

I recall another studio where I was taught a mixture of dances—everything from pseudo-Greek "interpretive" to a Glazounov Bacchanale performed with a pair of cymbals. This kind of *material* was more or less unintelligible to a child because emotionally it offered little point of contact with a child's world. From the imaginative point of view, it was very sterile. Eventually I ceased studying determined to find a more satisfying school. Precious years were wasted in this quest. There are many children to-day who are repeating this experience. Some continue to search, while others give up the quest and cease studying altogether.

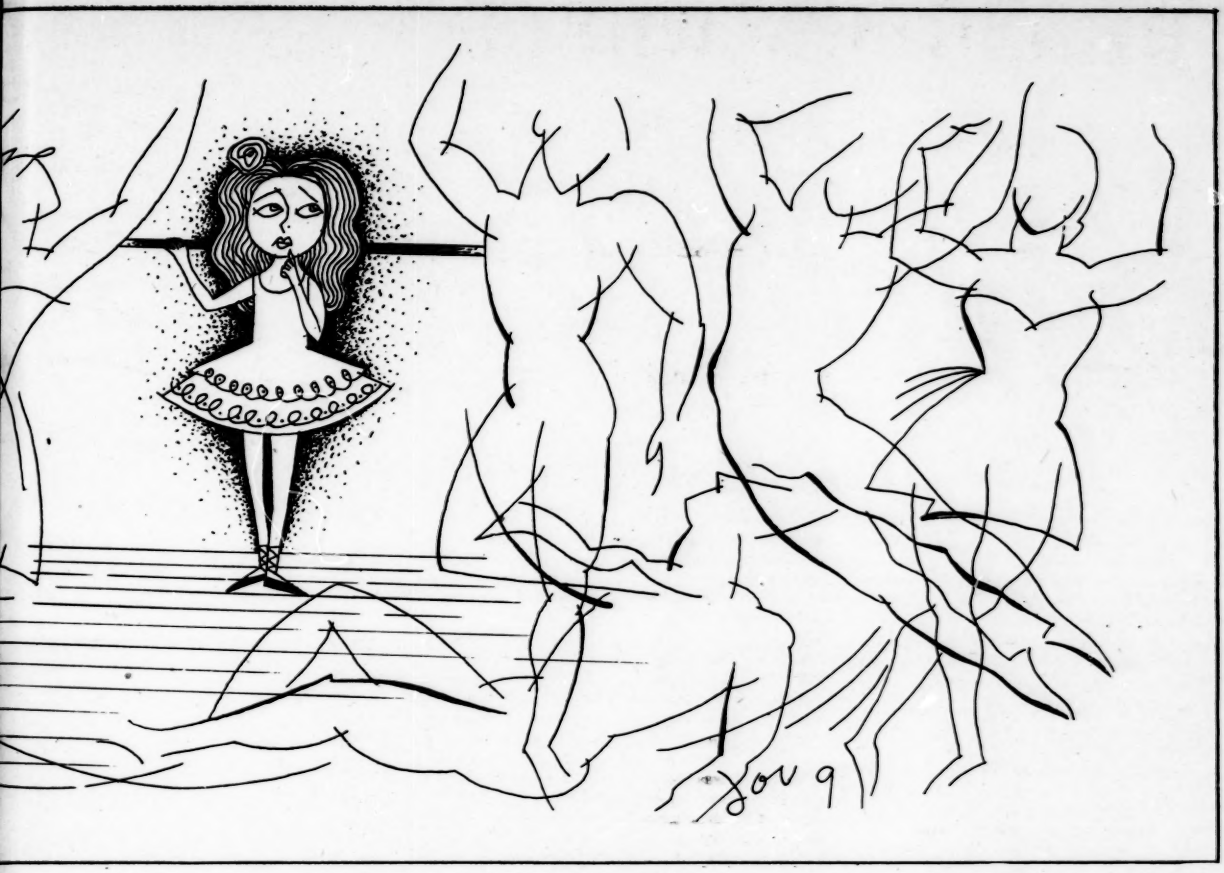
As long as children are taught *as if they were adults*, the Dance will fail to satisfy the child's needs. It is essential to widen the range of thought concerning not only the *methods* of teaching children, but also the very *forms* of dance *appropriate* for them. *Can* the professional dance forms meet the very young child on her own level? I believe the answer is No. Yet children love to dance. What are they to do until they are old enough to study professionally? The schools that enforce age restrictions turn away hundreds of young children each year. Furthermore, there are more and more children of all ages including the adolescent who to-day seek in Dance a fullness of expression that no one existent professional form seems to satisfy.

The field of serious planned pedagogy for teaching children the Dance is relatively new, just as it is in the fields of music and painting. Because there is so little precedent and so little source material to draw upon, each teacher has had to strike out and pioneer. Each teacher has had to ask herself "How shall I begin?" For the problem changes from "Dance" to "Children". The teacher is faced with exploring each, and of finding the relation between the two. She is faced with exploring her own beliefs, about children and upon what *bases* she should develop her work.

The teachers of children who have given the subject thought, found different answers: Isadora Duncan, Bird Larson, Madeleine Dixon, Blanche Talmud, Hermine Dudley, Natalie Cole, and others. But I believe all of them were guided by the thought that children are first and foremost children, whether their objectives in studying Dance are professional, cultural, or therapeutic; and that dance pedagogy for children becomes valid only when it relates to the child's structure: *physically, emotionally, mentally, socially.*

The pioneers in the field have all stressed one or another of these factors, singly or in combinations. It is my belief, however, that since all of these factors *together* make up the "child's world", it is essentially their *fusion* that must be considered the foundation of the work. Each factor must be exploited, and thoroughly investigated; each of them related to Dance separately, *and* as a unit.

What is the relationship between technique and the state of the child's body? What movements can the child of five years do that the child's body of three cannot possibly execute? What is the effect if we *force* the young child



An abstract: the Child enters the classroom and finds the new and baffling world of Dance.

into movement techniques prematurely? What similar movements can be given to good advantage to both the three and the five year old? What muscles seem to become more difficult to use as the child gets older, and therefore require special strengthening? Which seem to be neglected in children's play? What is the effect of city life on the child's musculature?

What is the relation between the "step" and the level of mental growth? What kind of movements are most simple for a three year old to grasp? What co-ordination can a bright child of five perform that a slow child of eight cannot possibly grasp? What kinds of movements can a very rhythmic child of five perform that an unrhythmic child of eight finds difficult?

The relationships between the "step" and the emotional state are very subtle. Can we help tense children to relax through movement? What is the relation between physical tension and emotional tension? Can we utilize technique and creative dance to help the child who feels emotionally isolated—to help her *feel* part of the group? Does a child find difficulty with her work because she is emotionally involved with something extraneous to class? Should we give a lesson in "balancing" if the child feels all wild inside? If so, why? If not, why? What elements in Dance can be utilized in working with the timid child, the aggressive, the exhibitionist, the perfectionist?

It has been almost impossible to make clear demarcations: to separate these questions into true categories of physical, mental, emotional, social, because in teaching a child the Dance, you are dealing with a *growing* body and a *forming* mind, and an *inner* world of intense emotion, and with a human being struggling to find her place in the social world. The child is growing *simultaneously* in all directions; and it is this *fusion* of these factors, making up the total personality of the child, with which the teacher of dance must reckon. Because the Dance uses as its instrument the human body, there has been a tendency on the part of teachers to think of it mostly in purely physical terms. I believe that is why numerous teachers teach children a "modified" form of adult technique: modified physically, but without regard for the other factors that make up both Dance and Children.

The task of the dance teacher of children, as I see it, is to find the *real* and *practical* relationship between the Dance and the separate factors that make up the child's world; between the Dance and the child's total personality; between Dance instruction and the factors that characterize children at different age levels, and the child in particular who is your pupil.

For the dance teacher interested in this viewpoint, there is practically no source material to draw upon. She can avail herself of research in the fields of child psychology, psychiatry, progressive education in general, etc.—but none of this is equipped to tell her *how* to integrate dance pedagogy with these fields. In my own case, through observation of many kinds of children in class and outside of the dance studio, by means of experiment *with them*, and utilizing insight and intuition, I have tried to build a pedagogy that included the child's own outlook on life as well as my own; that considered her inner emotional life, her groping mind, her growing body, and her relations to adults and to other children — in other words, the child's whole self.

★

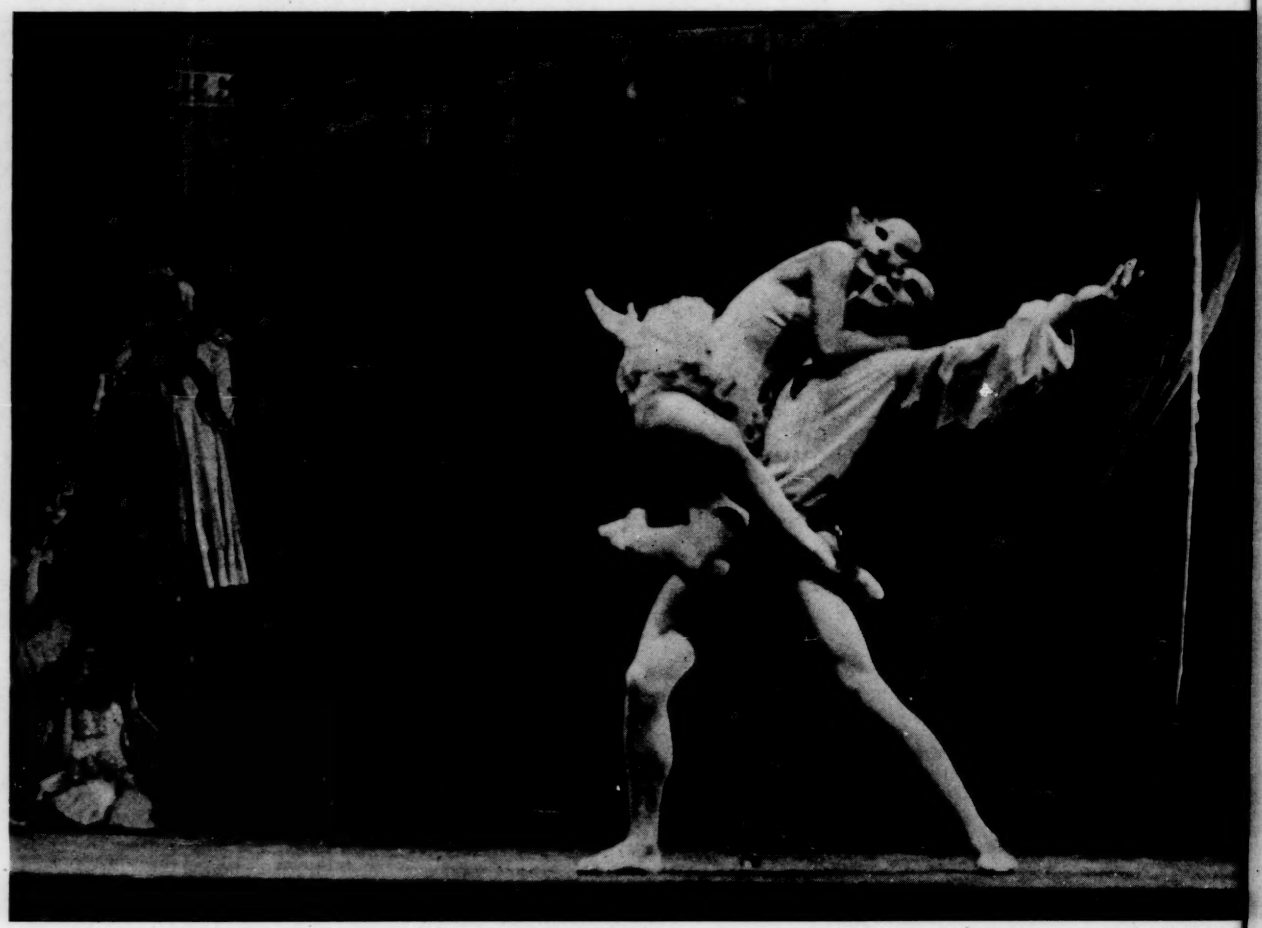
In a forthcoming article, Blanche Evan will discuss "The Child's NEEDS in relation to the Dance".

THE *Ballets de Paris*

AN APPRAISAL

By Lillian Moore

A young man wanders into a ruined castle, inhabited only by cat-women. In this fantasy, the work of choreographer Roland Petit, Love changes one of the cats into a real woman. The two lovers are pictured here before the metamorphosis: Colette Marchand and Roland Petit.



Roland Petit, Leo Auer and Serge Perrault in Janine Charrat's "'Adame Miroir".

ROLAND PETIT's Ballets de Paris, seen in Vienna during its first central European tour, is an ambitious and stimulating company. Among its eighteen dancers it has an unusual number of outstanding talents, and two or three artists of distinction. But there is scarcely a dancer in the group who would not be capable of solo roles.

The company's guiding force is its young director, Roland Petit, who several years ago organized the Ballets des Champs Elysees. The present group was formed just last May, and consequently has had little time to acquire unity and polish. Petit is a good dancer with a pronounced flair for the theatrical, and an occasional tendency to overact. He is quite capable of executing classical roles, although perhaps not with the perfection of a Youskevitch or Eglevsky, but his personal style tends more towards the flamboyant than the restrained. Judging from the two examples of his choreography seen in Vienna, he is capable both of slick pot-boiling (*Que le Diable l'Emporte*) and genuine achievement (*Les Demoiselles de la Nuit*).

The latter ballet, based on a theme by Jean Anouilh, is a first-rate example of modern choreography. It tells the story of a young man who wanders into an ancient, deserted mansion, inhabited only by cats. One among them, the beautiful Agathe, dreams of becoming a woman. Through her love for the young man this is made possible, and she returns with him to the world of human beings. Nevertheless, she retains her feline instincts, and every night her fellow cats call her from the roof-tops, until finally she is unable to resist, and leaps from the window to join their nocturnal gambols. The young man tries to follow her over the roofs, and is killed; Agathe (faithful at last in death) lies down beside him to die.

This theme, with its undertones of meaning, is full of pitfalls for the choreographer. It could easily have descended to vulgarity. Just as easily, it could have become trite and commonplace, for the suggestion of animal movement and animal psychology in classic dance is precarious ground. Roland Petit has managed to avoid all the most obvious dangers, and has succeeded in creating for his cats a

(*Please turn to page* 36)

The Ballets de Paris present Roland Petit's "Que le diable l'emporte" with Renee Jeanmaire, Vladimir Skouratoff and Gordon Hamilton.

AURORA ARRIAZA:
An Autobiography
CHAPTER III

The Count and Countess de Leslie (Aurora) on their honeymoon in Spain.

IN OUR HOME we lived most luxuriously. Life was a continual round of parties and feasts. We kept open house. We had a Frenchman in charge of all our servants who were native Russians, and he was in despair for many followed in their master's footsteps by making themselves quite free with the liquor. No matter how poor Pierre locked the wine cellar it was always found that some one had been there.

The Yar episode with my husband was a continual repetition. For two or three days he would disappear. The poor coachmen and horses stood many a night in the cold, waiting for their master to return. The butler at home also had orders to sit all night in the vestibule to await my husband's arrival. Other times he would bring a whole company of gypsies and wake me up in the middle of the night, get down on his knees and beg me to come down and be entertained.

Our house was continually open to our guests. Rare food and champagne were served in profusion. A special smorgasbord was set with an outstanding display of hors d'oeuvre, and caviar was on the table at all times. To our table came the most prominent names in Moscow, writers, artists, beautiful women touched elbows with the great names of Russia. Chaliapin was a particularly intimate friend of our family; he was continually at our house, it seems. I can see him now carrying my son on his shoulders; also Anton Rubinstein the great pianist who played at our wedding. He gave me a magnificent small gold fan incrested with emeralds and rubies and an inscription which read "Soignez votre talent, mais no negliger pas votre sante" (take care of your talent but do not neglect your health) signed "Anton Rubinstein". Alas with his gift also I had to part in coming time of misfortune.

My husband's sister Sophie was married to Vassilev Fralovsky. She was a nervous, high strung woman, who was most erratic and feared by all the servants. One day coming to our house she brought a huge salami which she had purchased in a fancy store as a present to us. It was a Sauccisson de Lyon, an imported French delicacy. Alas, when she arrived it was in a sad condition. She had had an argument with the coachman, and had beaten the poor man on the head with the sausage all the way until she landed in our house.

She lived with us in our huge house in Moscow for a while, and whenever my husband and I returned from some trip, we found that every bit of furniture had been moved. As she was very wealthy in her own right, her poor husband feared her greatly. They were both killed in the revolution, as was my poor husband.

My father and mother were staying with us with Spanish servants who had been sent to us from Spain, where they remained until 1900. My younger sister, Emerita, we placed in a Russian school for daughters of the Nobility.

Shortly after my wedding, my husband and I decided to take an extended honeymoon through Europe.

We traveled throughout Europe. In Berlin we stayed at the Hotel Adlon, and through

the Spanish Ambassador there we met Count Leningen-Westburg and many other important Germans of unpronounceable names. In Vienna we were entertained by some of the de Leslies who in the past had married into the princely Dietrichstein and Lichtenstein families. We traveled throughout Europe and wherever we went we had all the friends that money and position usually attract. In Paris we stayed at the Hotel Meurice and we were entertained and introduced in the best circles by our friends and relatives, but our ultimate destination was Spain. That was the country that

The young Countess de Leslie photographed in a chic Cossack costume, of which she was very fond. This was taken in the first year of her marriage, when she lived in Moscow.

I wanted my husband to see; there I wanted to spend my honeymoon.

In Madrid, where we first went, we were introduced to the palace of the old Marquesa of Squilache, which was located at the Plaza de las Cortes. She was the sister of the Countess of Romero, Marquesa of Nunes de Villa Vicencio and of Felicia who married the General Don Francisco de Borbon, cousin of King Alfonso 12.

Her salon in Madrid was the meeting place of all the illustrious personages of the Spain of the Nineties. There came Antonia Martinez Campo of Cuban Revolutionary fame, Don Nicholas Salmera who twenty years previously had been the first President of Spain; also the famous painter, Moreno Carbonero.

The Marquesa of Squilache was one of the most distinguished ladies of Madrid society, and one of the most interesting figures that played a social-diplomatic role between 1890 and 1900.

A lady of great wealth, residing in a magnificently furnished palace, her salon was open twice a week to her many friends. There were usually about thirty persons; great writers, ancient nobles and great ladies carried on the lost art of fine conversation. It was an unwritten rule that gossip was a forbidden topic. In a little salon, next to the large music room, there were card tables, where a game called "el Tresillo", the bridge of that epoch, was played. At these tables were often found such important statesmen as Don Antonio Canovas del Castillo and Don Praxedo Mateo Sagasta who, although bitter political enemies, were most amiable card partners.

We often frequented the Salon of the Marquesa of the Laguna, and also the old palace where resided with great splendor the Superior Chief of the Palace during the epoch of Alfonso XII. He was Don Mariano Diaz de Mendoza, Count of Balazate and Lalaing and the Marques de Fontenar. He was the father of the great Spanish actor Don Fernando Diaz de Mendoza who had quite a triumph at the Metropolitan in New York and throughout all the Americas with his wife the famous actress, Dona Maria Guerrero.

When the young Marquis was very young he married first Ventura Serrano, the daughter of the Duke de la Torre, one of the most beautiful society girls in Madrid. I recall that the old Duchess of Denia erected for them a magnificent amateur theatre in her palace in the Paseo de La Castellana, because Ventura and her husband Fernando loved to perform. They acquired such experience that they equalled the best Spanish actors of their day.

Speaking of the father, the old Marquis, he was a man who completely ignored the value of money; he was immensely wealthy, and no request for money was ever ignored by him. Money was always given as a loan which (of course) was never repaid and he never asked repayment. *There* was a Spanish Grandee. His old palace on the Calle Don Pedro near the Bridge of Segovia not far from the Royal Palace, was full of priceless rugs, beautiful chiseled silver, magnificent paintings of the great Spanish artists such as Velasquez, Goyas, Riberas. A great many were family portraits. Such types of Grand Seigneurs are fast disappearing, and fortunate are those who have lived through such glorious epochs, for today is the *age of mediocrity*.

Once at a feast given by the Marquesa de La Lagunas, I was requested to dance, and afterward I was complimented by a very short man with side burns who seemed to be quite deaf, old and bent. I was informed that it was the old Duke of Sexto who had married the widow of the Duke of Morny, Napoleon III's famous minister. She was a Princess Troubetzkoi and reputed to be an illegitimate daughter of the then Czar of Russia. The Duke of Sexto knew a great many amusing anecdotes of the principal actors of the court of Napoleon III. He also knew much of the amourous adventures of Alfonso XII, for whom he was reputed to be a procurer of romances. It has been said that once he arranged a rendezvous for the King with the daughter of one of the gardeners. At the propitious moment the Queen Maria Cristina wanted to enter the room where the King was conversing with the gardener's daughter. Sexto refused to let her enter, and it is said she shot him through his right hand.

In his youth Alfonso had an affair with a beautiful young Marquesa, and one night as he jumped out of the window as her husband arrived, he was caught by some servants and he had to fight a duel with the Marquis. Neither suffered much but when the Marquis went to his mother-in-law to com-

(*Please turn to page* 35)

The Aurora of 1911 in one of the very earliest Biograph films made in America. The scene is an elegant restaurant with the star (on the left) emoting six to the dozen. Aurora, as a cafe dancer, kneels center, front.

a brace of MUSICALS

This Season on Broadway

The one and only RAY BOLGER brightens every corner of "Where's Charley?". In this lively scene he shares the spot with Alyn McLerie and the corps de ballet in a number called "Pernambuco".

"WHERE'S CHARLEY?"
(St. James Theatre, New York. Opened October 11th, 1948. Choreography by George Balanchine)

Ray Bolger and **George Balanchine,** two creative dance-artists in their own respective fields, have combined their widely dissimilar talents into making that old chestnut of a farce comedy, "Charley's Aunt", into a bright, bouncing and breezy new musical by the name of "Where's Charley?"

Appearing in the double role of the Oxford student who masquerades as his own aunt, Ray Bolger dances nimbly through the resulting plot complications. He appears in five dance numbers, the best of which is his solo soft shoe and tap routine to "Once In Love With Amy". Here, as in "Three To Make Ready", Bolger shines as a dancing clown of the first order and his long-legged, loose-limbed eccentricities stop the show. In his next important number, "Make A Miracle", he shares the stage with the very lovely **Allyn McLerie,** who is a definite dancing asset to this show. Aside from his own very personal technique, Ray Bolger has a marvelous sense of projection that might be the envy of any other dancer. His split second timing and every sharpened gesture are made to count. For dancers, at least, his performance can prove as instructive as it is entertaining.

While this show boasts no such number as "Slaughter On Tenth Avenue", from the well-remembered "On Your Toes", an earlier Balanchine-Bolger venture which set a new high for dance on Broadway, it does have three group numbers that are noteworthy. The first of these, "The New Ashmolean Society and Students Conservatory Band", is more a jubilant street scene than a pure dance. Balanchine, however, has employed an interesting use of marching formations that serve to set the scene and pace as did Agnes de Mille's wonderful "Sunday In Cicero Falls", the second act opening in "Bloomer Girl". Balanchine's first act finale, "Pernambuco", though set in a Latin American locale that is strangely at variance with the other proceedings, is nevertheless fine theatre fare. Performed to a sultry tropical rythm, it employs an interesting use of a small group of dancers who move in opposition to the central theme and much of the body and torso movement is more modern in feeling than anything Balanchine has recently composed for the ballet. Another group number, "At The Red Rose Cotillion", has a definite nostalgic elegance. Based on an old cotillion formation, its charm is in its stylization and its grace of measured movement. Its climax is considerably heightened by the lighted candles held aloft by the men while the ladies carry crimson red roses.

"Where's Charley?" is more a trend to the eye than the ear. David Ffolkes has provided an enchanting series of Victorian sets and an array of opulent and graceful costumes that capture the essence of a bygone day and set off the dancers to good advantage. Frank Loesser's music and lyrics are pleasantly inconsequential. Actually, Charley's return to Broadway is a welcome one primarily because Ray Bolger and George Balanchine have throughly re-animated Charley's character and his milieu by their respective dancing and choreographic gifts.

Arthur Todd

★

"LOVE LIFE"
(Forty Sixth Street Theatre, New York. Opened Ocober 7th, 1948. Choreography by Michael Kidd)

Loosely termed "a vaudeville", "Love Life" is actually more a hodge-podge of musical comedy and revue that traces the dissolution of American family life from 1791 to today. Its chief impetus and animation is derived from a group of dance numbers staged by **Michael Kidd.** In these, Kidd lives up to his reputation as a fresh and vital choreographer. "Love Life", however, gives him far too little opportunity to display these gifts. Obviously, some of the fault lies with the plot which generally remains as mawkish and soap opera-ish as "Allegro". Since so very much did occur in both social and theatre dance between 1791 and the present, it seems too bad that those in charge could not have provided Mr. Kidd with greater scope and opportunity for his talents.

(Please turn to page 37)

FLEXING FOR THE BALLET

a series of articles by EILEEN O'CONNOR

Introducing a new department to DANCE MAGAZINE, one which will be devoted to the subject of limbering, stretching and control of muscular development for STUDENTS of BALLET.

PROLOGUE

EACH MONTH this department will present exercises for specific muscles, designed to improve the extension in ballet positions, or the "turn-out," the backbends, the breath-control, and to keep the leg-muscles from becoming prominent.

I have presented material gathered from acrobatics, from Grecian dancing, from physical-training, and from my own personal ballet experience to DANCE Magazine in order to give students of ballet this invaluable aid to their training. These exercises, used as supplement to the regular lessons of ballet technique, prepare the body for any demands that may be made by the modern or classic choreographer. They are difficult to master, but daily application, with strenuous adherence to the detailed instructions given here, will show results within two weeks.

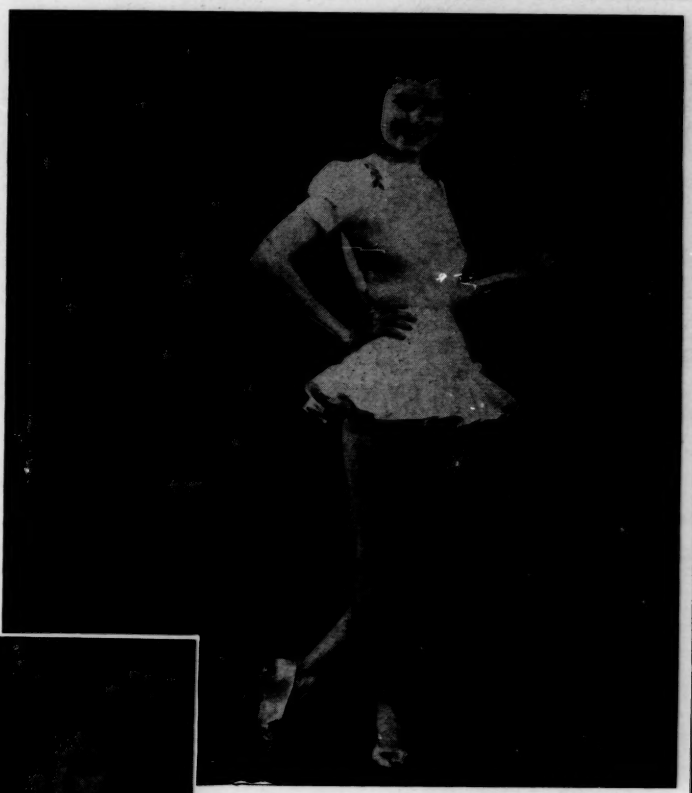
No dancer can accomplish as much in a studio alone as she can under the supervision of a teacher. Dancers know that only with the trained eye of a teacher watching every muscle, every joint, every movement of each pupil, can they really progress with the correct application of an exercise to the particular muscle for which it was created. And they know too, that only with the daily repetition of these exercises, even when ligaments cry with pain from soreness left by working the day before, can steady improvement be made in short time.

I do not offer this study as a MIRACLE-CURE for the stiff spine or muscle-bound leg. I know these exercises have done unbelievable good for many dancers. I have seen pupils who believed they were stiff by nature, who could not physically accomplish splits, backbends, or headkicks, because they were too "old" when they started dancing, or because they had narrow hips or short legs — I have seen them do these exercises, skeptically at first, painfully a few days later, and soon after that, TRIUMPHANTLY, glorious in the realization that there was hope that they too could accomplish the feats they had admired in others.

Unless you are one of the rare people endowed by nature with double-jointed hips and backbones, you are going to have difficulty and some painful hours making your body do what you will want it to do. The rare people who are double-jointed are not to be envied—they never make good dancers because, even with training, they cannot develop control of those joints. Nothing could be more undesirable for a dancer. It takes work to accomplish anything worthwhile. You can be limber if you put your mind to it.

Last but not least, I wish to advise students of this work, as I say to my own pupils in every class: SET A DEADLINE FOR YOURSELF IN EVERY ACCOMPLISHMENT. This rule applies not only to dancing, but to every task you undertake in life. If you amble on, hoping someday to be able to do this, or that, or the other, you will find yourself ten years later hoping for the same things. We must always have a goal ahead of us; that is the basis of Art, Ideals, and Dreams. And sorry is the Man who has reached his goal and has not another to put ahead on his horizon. But sorrier is the Man who, at fifty, is still searching for the same goal he sought

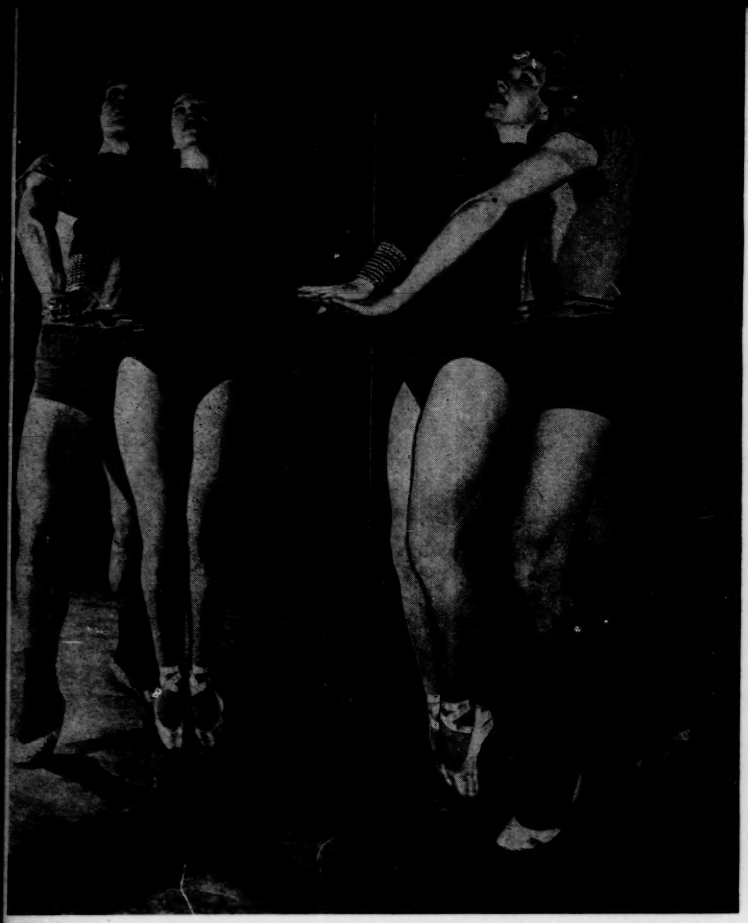
(Please turn to page 34)



Informal and formal portraits of the author, Miss **EILEEN O'CONNOR**, the author of "Midnight Ballerinas" and other articles which have appeared in these pages. She has behind her an amazing career, for her relatively immature years.

She started to dance professionally at the age of 12 and has in the past 15 years appeared as a soloist in concert, vaudeville, night clubs and movies in four continents and in some of the world's greatest capitols. She decided upon teaching as a career in 1947 and today operates a school that is unique and is already becoming nationally known. **Her articles on flexing carry the definite stamp of authority, and we count ourselves fortunate to have been able to secure these valuable lessons in technic for our varied readership.**

just PEOPLE...



MARINA SVETLOVA and LEON VARKAS, first dancers of the Metropolitan Opera ballet, in rehearsal for the Aida pas de deux, to be given on January 11th at the Met for the Free Milk Fund.

Yvonne de Carlo, movie star, visits Andre Eglevsky backstage at Covent Garden. The dancer is costumed for his part in the Black Swan pas de deux, with Grand Ballet de Monte Carlo.

Walter E. Owen

Madeleine Carroll, a movie star, visits backstage at the Met during the season of the Ballet Russe de Monte Carlo and chats with Mia Slavenska and Frederic Franklin after the ballet Coppelia. The child in the photos is Slavenska's 2 year old daughter.

Walter E. Owe

They marked the closing of "Magdalena" with a party at the very popular Trudy Goth's home. Dancers Ronnie Aul, Paul Stephen and Merce Cunningham (right) completely surround actress Lucille Patton and small wonder. Chas. Curtis brings up the rear.

..AND PLACES

Walter E. Owen

The blasé little man on the pillow is Lewis Friedman and he came here on November 4, 1948 to gladden his loving daddy and mother, who is with him here. She is the former Mimi Gomber of Ballet Theatre.

A rehearsal discussion about "Kiss Me, Kate" the musical which opened to hosannas in New York involves choreographer Hanya Holm (left) who makes a brilliant debut into musical comedy dance direction and Arnold Saint-Subber, co-producer, Harold Lang and Shirley Eckl, featured dancers.

Owen Thomas

Katherine Dunham backstage at the Prince of Wales Theatre in London talking to General Ignacio Beteta of the Mexican Army. He was in England as a delegate to the Olympic games. Dunham is presently in Paris.

Igor Youskevitch before his departure with the Ballet Alicia Alonso in Mexico and Central America, talks to the charming mentor of the Shurman School, Miss Sunya Shurman. Mr. Youskevitch will resume teaching there on his return from the tour.

HOW TO ENJOY THE SAMBA

OBVIOUS, yet subtle — simple, yet unique — constant, yet capable of infinite variation — all these things a ballroom dance must be if it is to be universally enjoyed. And all these seeming contradictions blend into harmony in the Samba — the newest of the classic social dances to be adopted and danced throughout the world.

The Samba reached its present form in Brazil around 1925 — but its rhythmic elements extend back into Angola and the Congo and unknown eons of time. During the World's Fair in New York in 1938, Brazil sent a native dance orchestra to play at the Brazilian Pavilion. Around that time American orchestras began to play the Samba — and today the Brazilian dance is an integral part of any ballroom dance program.

Although in 2/4 time, the body movement of the Samba can be likened to that of the Viennese Waltz. This is true to the extent that the main travel action takes place on the first beat of the measure, and also in that the body weight remains over the first step for the entire measure (two beats). Both dances have a lilting quality. On the dissimilar side, there is a double rise and fall within the 2/4 measure of Samba music as compared to the single rise and fall within the 3/4 measure of Viennese Waltz. And while not a spot dance to quite the degree that the Rumba is, the Samba has nowhere near the sweeping travel action of the Viennese Waltz.

And, while we are making comparisons, another obvious one is between the Samba and the Rumba. Whereas in the Rumba the upper body remains centered while the hip movement controls the weight changes, in the Samba a slight undulating roll of the upper body, taken in opposition to the direction of the step, supplies the characteristic movement.

The rhythm of the Samba has been described as Quick, Quick, Slow and also as Slow, Quick, Quick. There are two main or heavy beats which dominate the musical measure. However, in combination with the auxiliary accents of authentic Samba music — which distinguish it from other dance rhythms, and which determine to a large degree the very nature of the dance movements — the timing seems to be more accurately expressed by the sequence of Slow, Quick, Slow. The quick beat is very short and comes just before the second main beat, thus lengthening the timing of the first step.

All things considered, the Samba might be called the simplest of our Ballroom dances — but to dance it well means the coordination of the slight body roll, along with the soft, somewhat bouncy knee action.

THE SAMBA

Forward and Backward

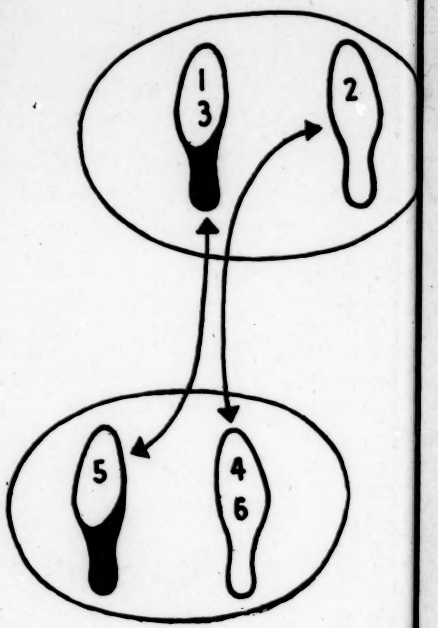


Diagram #1

This is an easy way to acquire the timing of the knee action, which can be counted *and One, and Two.* Stand with feet together, knees slightly bent. Straighten knees on the first *and* count; relax downward on count *One;* straighten knees on the second *and* count; relax downward on count *Two.* Practise this timing of knee action to Samba music, and you are ready for the basic step — which is a forward or backward step, straight or turning.

Diagram #1
Forward and Backward Step

Start feet together, knees relaxed, weight on right foot. Straighten right knee to lift forward to the left foot (Footprint No. 1) on the first heavy beat of the measure. Relax left knee to a comfortable rest position as the weight is transferred. The upper body should be balanced well over the left leg at the hip joint, so as to maintain this position for the following side step and quick weight transfer.

On the delayed *and* count, the right foot

Diagram #2

(Footprint No. 2) receives the body weight, but so slightly and momentarily (ball change) that the upper body is not pulled from its position over the left leg. On count 2, with relaxed left knee, the body weight comes to rest again on Footprint No. 3. These three movement are best described as Slow, Quick, Slow.

The right foot now takes the travel step backwards to Footprint No. 4. The whole upper body position must now change so as to be well balanced over the right leg at the hip joint. Establish this position securely before the *and Two* movement is made. Then as above bring left foot to side (Footprint No. 5), and with a similar instantaneous transfer of weight come to rest position on right foot to Footprint No. 6.

Repeat the backward and forward movements.

Change to right foot forward, and left foot backward and repeat.

Diagram #2
Samba Right Turn

When you have acquired the basic technique of Samba movement as described for Diagram No. 1 — the Samba right turn will present no difficulties. With all turning movements, of course, we have the addition of Contrary Body Movement. In the Samba rhythm this opposition twist comes as we move forward or backward on the first main beat.

Begin with relaxed knees, weight on left foot. Move forward turning right to Footprint No. 1. As left foot moves to the side and momentarily takes the weight on count *and*, the right heel turns inward as the right foot again receives the weight on count 2 (Footprint No. 3). With Contrary Body Movement again, step backward with the left foot to Footprint No. 4. Right foot moves to the side with the weight shift to Footprint No. 5 and back again to Footprint No. 6. Footprint Nos. 7, 8 and 9 are a repetition of No. 1, 2 and 3, showing continuation of the turn.

The left turn is similar in pattern to the right turn, moving forward with the left foot and backward with the right foot. To change from a right turn to a left turn or vice versa, use two forward or backward basic steps in succession (two measures).

BALLROOM DANCE:

A Foundation Technique

CHAPTER II
Centered Body Control and Contrary Body Movement

☐ Suppose you were walking through a crowded railroad terminal. You would thread and weave your way in and out and around, taking advantage of whatever open spots there were. You wouldn't be thinking of where you were going to place your feet, you'd be thinking of steering your body through that mass of people. Now forward movement in dancing is in reality only a little more complicated than this kind of movement. But what happens when you get up to dance? You have the preconceived notion that dancing is a matter of "steps", so you think the important thing is to make some special step pattern. Out goes the foot first, before any indication of lead is given. This means hitting the partner's foot, or in an effort to avoid this, taking an undesirable diagonal off-center step. Many men who are really interested in being good dancers are nevertheless guilty of dancing "foot-first". Observation of the style of good dancers reveals a timing in body movement in direct opposition to this.

What does the good dancer do? The good dancer thinks of steering. What does he steer with? He steers with his chest. What happens to his partner? His partner can't help going right along with him, because he's transmitting to her an absolutely accurate pattern of his own body rhythm. With the chest lead dominating movement, the action of the free foot is slightly delayed. By thus giving the partner time to move out of the way, the man's moving foot can reach its next position of balance without danger of interference.

And just a note here . . . although for the purpose of simplicity we speak at times in terms of the man's role, since he sets the pattern of movement, there must naturally be the same qualities of mobility on the lady's part, in her response to the man's lead. For all of the fundamentals of ballroom dance technique are as fully applicable to the lady as to the man.

Observation and analysis of what good dancers do leads us to our first principle of dance movement, the principle of Centered Body Control, from which has evolved the concept and usage of Contrary Body Movement.

Almost all human activity involves weight change, that is, transportation of the upper body weight from one leg to the other. Walking, dancing, playing tennis, boxing — practi-

(*Please turn to page* 30)

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Ballroom Dance: A Foundation Technique *continued*

cally all sports must make use of weight transference. As we all have often noted, this elemental action can be amazingly awkward or fascinatingly graceful.

Most physical activities are concerned with the individual exclusively, and winners in sports have often been developed with clumsy traits or so called "poor form". Probably the most important factor in the enjoyment of ballroom dancing, however, is the reciprocal rhythmic harmony engendered by this very "manner of moving" of both partners. Because of the unique close-contact partnership position, the very essence of the social dance consists of efficient and graceful weight transference. This Centered Body Control which is the basis of efficient weight transfer can be readily acquired. To the extent that the dancer does acquire this unifying readiness-for-action position, so will the steps come easily and all dancing become more enjoyable.

Walk vigorously for a few moments, as if you were moving, erect and on the *qui vive*, to stirring martial music. As you do, you will find your left arm swinging forward with your right leg, and on the next step your right arm swings forward with the left leg. These oppositional arm and leg movements are simply the outward signs of an interesting mechanical action by which efficient movement and good balance are assured as the upper body weight is transposed from one supporting leg to the other.

The real control of this movement is not in the arms and legs, however. It is produced by the alternate tensing of the diagonal line from the lower side ribs to the opposite thigh joint. It is a readiness-for-action unification of the rib cage and pelvis.

You've seen the football player as he gets off a long distance punt. Hold an imaginary football in your hand, allow it to drop, and feel this diagonal contraction as you kick. You will sense where the expert punter gets his stability and power. The oppositional cross pull that you should feel in correct and vigorous walking is similar to this punting action, without the kick, of course.

In ballroom dancing the arms and hands, used for the partnership of leading and following, are playing in a sense the same sort of passive role as in a punt, as opposed to the active part they assume in a game of golf or tennis. It is especially important therefore for the cross diagonal contraction from ribs to hip to function properly if it is to integrate efficiently the legs and torso. When this unifying action is carried out, the lead is transmitted and received definitely, but with ease and comfort, and tensions and awkward positions in the neck, shoulders, arms and hands are eliminated.

Go back again to your vigorous walk, this time holding the two ends of a ruler at about shoulder level. Walk the ruler straight toward a mirror, and try to sense the alternate action of the rib and hip cross pull as you take each step.

Now walk your ruler—this time very slowly—as though you were weaving among other couples on a dance floor. As you rest alternately upon each foot, turn slightly to make changes of direction of varying degrees. You are on your way to becoming a good dancer if you can make these slow weight changes without a swing in your shoulders or swish in your hips.

In ballroom dance terminology the expression "Contrary Body Movement" refers specifically to the technique of movement whereby forward or backward turning movements are initiated or checked. Graceful and efficient turns are nothing more than the use of this same rib-hip integration we have described, applied with more of a twist action, similar to that used in wringing water out of a wet towel. The overall effect in making either a forward or backward turning step is to bring the moving foot in under the opposite shoulder. In the matter of time, this twist action takes place as you take the step, not afterwards.

Contrary Body Movement is thus used in four ways.

1. *Weight on Left Foot.* Body moves forward turning right. With outward rotation, the right leg brushes forward, close to the left leg, finishing under the left shoulder. Right foot should point in the direction faced by the chest.

2. *Weight on left foot.* Body moves backward turning left. With inward rotation, the right leg brushes backward close to the left leg, finishing under the left shoulder. Right foot should point in the direction faced by the chest.

3. *Weight on Right Foot.* Body moves forward turning left. With outward rotation, the left leg brushes forward close to the right leg, finishing under the right shoulder. Left foot should point in the direction faced by the chest.

4. *Weight on Right Foot.* Body moves backward turning right. With inward rotation, the left leg brushes backward close to the right leg, finishing under the right shoulder. Left foot should point in the direction faced by the chest.

Variations on a Theme (Temkin)

continued from page 10

But since the basic drives of man do not change, so must the basic and fundamental forms remain as the foundation on which we build.

If we are to accept scientific fact as the truth of our civilization, it must also apply to our art forms. In dance we are subject to physiological and psychological laws. The preparation of the dancer therefore must be the training of the physical body, the instrument, and of the mind, its insight and inspiration.

In the correct ballet training we find a scientifically accurate basis. Far from restricting the body, the five positions and the full barre exercises, correctly performed and repeated, prepare and warm up the body. They align and establish the relationships necessary to movement in ballet form. Just as in science new truths are not found by rejecting existing

laws, but by using and building upon them, so in dance, we cannot skip the basic, scientific foundation of ballet, before establishing any new form. A study of traditional forms will give the dancer this control and kinesthetic knowledge, and out of, and through this basis, he can develop, build, extend, distort, and add to it. Any art form which cannot be transmitted and taught scientifically is of no more value than any personal expression, and an expression which is only personal is never art. On the other hand, the artist must be more than just a craftsman, in that his personal style, understanding, and projection determine the degree of his artistry.

We must also guard against the forms of dance that become ends in themselves. Forms that cannot be added to or extended, or explained, are dead ends. They cannot be transmitted from one generation to the next and are of lesser value. Therefore the entire body and its development is our consideration. It becomes important that stress is not laid in training one part over and beyond the next, the fingertips playing as necessary a part of the whole as the middle body. The real importance of technique lies in the awakening of every fibre, muscle and nerve in the body, and the control of these parts by the artist in

their complete range. Technique must be the agent which physically frees the dancer.

As it stands today, because of the lack of unity among the many different schools of dance thought, we have many isolated little groups, each adhering to its own small, personal technique and ideology, condemning generally all other movements in the field. The result is not one complete, comprehensive, all embracing technique, but many isolated incomplete, ineffectual methods which cast dancers, each one in the same mold, usually with bodies developed out of proportion, possessing the use of only those muscles which their particular school believed necessary to train. Here we do not have a potentially creative artist with free mind and body ready to reflect his times, and touch the heart of the people. What we do have is a machine, one that knows only to do what was taught him, a dancer filled with the narrow opinions of his group, one who has no concept of or feeling for any of those things which art must synthesize, express, and comment upon.

It seems to me that dance has hardly begun in the effort to synthesize diverse tendencies, an endeavour that has already produced works of rich texture and expressive power in almost every other art.

A dozen styles are woven together in the exposition of Joyce's brilliant *Ulysses,* while a list of expressive devices borrowed at one time or another by Ravel or Stravinsky would run the gamut through oriental tone colors, jazz rhythms, and Renaissance counterpoint. One thinks too of the both monstrous and serene classical period of Picasso. In few cases are the borrowed elements used for their mere picturesque or exotic descriptive quality. In the face of these exciting achievements, the continuing rejection by the modern dancer of balletic material begins to seem more and more like an egocentric gesture than an intrepid one. The interest of the really ambitious dancer will be more than the invention of new and personal movement. It will also involve the serious study and reevaluation of the expressive possibilities of traditional forms.

Variations (Herberrt) *Continued*

years ago the ballet was the 'modern' dance of its time; two hundred years from now, today's 'modern' may be as dated as the romantic ballet.

Miss Lippincott states that "the torso is used to evoke fundamental emotions in the modern dance." She writes as if the torso were a long lost member of the anatomy, restored to dignity by the modern dance. Ballet always makes use of the torso, but not necessarily in the same way. Movement or emotion do NOT always stem from the torso. All stimuli are conveyed to the brain, which sends messages to those parts of the body most affected by the response. It just so happens that modern dance makes greater use of the torso.

If the successful marriage of dance idioms has never been consummated, perhaps there will come a time when they will be, IF such an end is considered desirable, but PLEASE, Miss L., let us not be so pessimistic as to proclaim that they NEVER can be.

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Season In Review

continued from page 13

WILDERNESS STAIR tremble with life — and uses them as a convenient excuse for his pretty patterns. The result is cold and strangely naive.

Only Marie-Jeanne in the leading role gave SERENADE a temperature. When she is in good form, Marie-Jeanne has a kind of zest that, topped with fine technical equipment, makes her a joy to watch in an earthy but not earthbound way.

Of the other abstract ballets, CONCERTO BAROCCO (Bach) takes the prize for sheer quantity of movement. It is a compositional tour de force. The minute polyphonic detail is all there in the quick movements of arms and heads, and in the long interweaving melodic lines for soloists. It provides Balanchine with the kind of richness and complexity to whet his choreographic appetite.

Eugene Berman's drop is just the thing, too, with its artful combination of baroque drapery and Euclidean formality.

SYMPHONY IN C (Bizet) in some ways enjoys a more comfortable transition into dance than CONCERTO BAROCCO. That's because musically it is looser. It affords Balanchine the opportunity to use his dancers occasionally in masses and thus relieve the eye of the constant, almost nervous intricacy of CONCERTO BAROCCO. Then, too, the music is late romantic and allows the dancers to display a certain overt emotional quality.

It is a lively ballet, and the large corps de ballet performs it with a knowing exuberance sharpened by the crisp whiteness of their tutus in wedgewood effect against the clear blue drop.

The Mozart SYMPHONIE CONCERTANTE IN E FLAT: K. 364 lacks the unity of SYMPHONY IN C and the challenging complexity of CONCERTO BAROCCO. It is a soloist's ballet, and Maria Tallchief and Tanaquil LeClercq as the dance embodiments of the viola and violin soloists (expertly played by Jack Braunstein and Hugo Fiorato) gave it just the right elegance. Maria Tallchief is a genuine Balanchine ballerina, and Miss LeClercq is rapidly becoming one.

A Balanchine ballerina is quite a special personality. She is first of all, a superb and versatile technician equally at home in the long, sustained legato passages of SYMPHONIE CONCERTANTE and DIVERTIMENTO and in the sensationally rapid sections of the SANGUINIC variation of FOUR TEMPERAMENTS. She is elegant, rather than ethereal. And her musical understanding is matchless. She knows how to extend her movement right through a musical phrase with complete awareness of the dynamics involved. All of this is, of course, a picture of Maria Tallchief—plus a youthful sincerity that gives her dancing a subtle and welcome warmth.

Tanaquil LeClercq's musical awareness is not yet completely developed, nor is she at home in any but Balanchine's ballets. But she shows more than promise and already behaves more like a ballerina than most dancers twice her age.

DIVERTIMENTO is the only one of Balanchine's classical ballets in which the men have an opportunity to do more than fill a routine function in supported adagio. And needless to say, they made the most of it, performing with an almost pent up verve and exhibitionism. Nicholas Magellanes, Herbert Bliss, Dick Beard, and Roy Tobias partnered Jocelyn Vollmar, Beatrice Tompkins, Tanaquil LeClercq, and Elsie Reiman respectively; while Francisco Moncion with his fine dignity and sureness, was reserved for Maria Tallchief.

The ballet reminds one of Jerome Robbins' INTERPLAY in its emphasis on the simplicity and spontaneity of youth and in its lack of sets and costumes. But where INTERPLAY is brash and extrovert, DIVERTIMENTO is by turns lyrical and sweetly dignified even in its most exuberant moments. It is an idealized youth, as opposed to Mr. Robbins' city type kids.

We don't know which came first, the Alexei Haieff score, or Balanchine's choreography, but it's another of those perfect weddings of movement and music.

In general, the men fare well in Balanchine's program ballets. Probably the meatiest roles are those of Orpheus and the Dark Angel in ORPHEUS. Nicholas Magellanes and Francisco Moncion perform them with style and the objectivity that Balanchine usually requires.

In THE TRIUMPH OF BACCHUS AND ARIADNE Mr. Moncion makes the error of portraying Midas as a tortured *human being*. And somehow its very reality is out of key with the decorative court ballet atmosphere of the remainder of the work, although as an individual solo characterization it is both powerful and beautiful.

This ballet, incidentally, gives Beatrice Tompkins further opportunity to display her considerable versatility as a character dancer. She is, as a matter of fact, the only genuine character dancer the company possesses. While all to her credit, this does not speak very well for the completeness of training these wonderful young dancers are receiving.

Balanchine's three program ballets, ORPHEUS, THE TRIUMPH OF BACCHUS AND ARIADNE, and FOUR TEMPERAMENTS, are works to look at and listen to and marvel at. They are triumphs of lyric theatre. It is not a theatre of real people, their emotions and experiences, but the grandiose theatre of symbol and legend. It is ballet in the grand manner calculated to move and excite not by what it says but *how* it says it.

Last year, when we saw the premiere of ORPHEUS, we had certain reservations. Isamu Noguchi's costumes and sets seemed too bizarre for the classic dignity of the total concept. And the choreography for the Furies and Lost Souls lacked form. So did Miss Tallchief's material as Euridice. But a second viewing has placed the costumes and sets in their proper perspective, and the weaker sections of the choreography have been reworked.

ORPHEUS contains pantomime-dance of sublime dignity and a Strawinsky score that literally shimmers. Before the curtains part, there is a harp theme of pure poetry. And all through the ballet, right up to the apotheosis and final recapitulation opening theme, the music sustains the movement to perfection.

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In FOUR TEMPERAMENTS the classic dignity of ORPHEUS gives way to smartness and fire. The three theme statements of FOUR TEMPERAMENTS and their subsequent variations contain sequences of pure movement that leave one gasping at their inventiveness. They have an almost ruthless quality as though the bodies used in their fabrication should be discarded for new ones after each performance.

Kurt Seligmann's tumultuous drop and fabulous costumes depicting Melancholic, Sanguinic, Phlegmatic, and Choleric are theatrical to the hilt—as is Hindemith's excellent score.

THE TRIUMPH OF BACCHUS AND ARIADNE is ballet-cantata in Renaissance style with rich-textured vocal and dance music by Vittorio Rieti (based on the CANTI CARNESCHIALESCHI of Lorenzo di Medici) and scenery and costumes by Corrado Calgi. It is a typical Renaissance stage piece—full blooded, colorful, and meaningless. The Schola Cantorum chorus sings charmingly through a series of open arches upstage, with Leon Lishner and Ellen Faull performing bass and soprano solos respectively on stage.

The action is swift, brilliant, and superficial and culminates in a "grande entree de bal" that is big and bouncy. Like all ballets of the period on which this one is based, it consists of a series of episodes not particularly related. They are calculated to please the eye and ear, and they succeed beyond a doubt.

And speaking of eyes and ears, the New York City Ballet is indeed fortunate in having the lighting supervision of Jean Rosenthal and the musical direction of Leon Barzin. They both did superlative jobs and helped immeasurably to make this opening season a happy, if not always profound, experience.

Flexing for the Ballet

continued from page 25

at twelve. Goals are meant to be attained, not dreamed about; pass one milestone before you seek another, but be sure you get to that first one — ON TIME. Newspapers have a DEADLINE for each edition. If they didn't, you would get today's news sometime next year, distorted, and annulled of meaning, by time. Set your own DEADLINES. Start work on each exercise with a fixed date by which time you must accomplish it. You may be surprised how you will work twice as hard as that date draws near. To help you decide how long to give yourself on these things, I offer time-examples as judged by students I have trained. Naturally, they have the advantage of the teacher watching and correcting every error; and the class-spirit of competition that makes pupils do things they never do alone; and they achieve a sureness from watching me demonstrate the difficult exercises to prove that they can be done. But I have tried to take these factors into consideration, and ill[illegible] complicated positions will h[illegible]page whenever it is possil[illegible]

Be[illegible]uary, 1949 issue of DAN[illegible]artment will bring you n[illegible] "FLEXING FOR THE [illegible] seriously, apply the lessons [illegible] to all your dancing, and I hop[illegible] as much for you as it has done for countless others, to make them supple, graceful, and free in all movement.

OUTLINE FOR CHAPTERS TO FOLLOW:

I advise stretching from the floor up; that means we begin with exercises to stretch the feet, ankles, toes, back of heel, instep, and all parts of the lower leg. Assuming that my readers are students of dancing, familiar with classic Ballet terminology, I apply it in some of the definitions for the sake of brevity. The subjects in the twelve chapters therefore will be as follows:

I—EXERCISES FOR THE FEET AND ANKLES

II—EXERCISES FOR THE CALF OF THE LEG AND THE KNEE (Reducing enlarged Calf-muscles)

III—EXERCISES FOR THE THIGHS (Stretching front of thighs as well as back, reducing muscles)

IV—EXERCISES FOR THE HIPS (Turn-out especially; also use of hips in balance and in bends)

V—EXERCISES FOR THE WAIST (Backbends, side-bends; waist in Ballet)

VI—EXERCISES FOR THE DIAPHRAGM & BREATHING (Importance of breath-control in all dancing)

VII—EXERCISES FOR THE UNDERARM & NECK & TENSENESS IN SMALL OF BACK

VIII—EXERCISES FOR THE ARMS (Limitations of classic "port de bras"—shoulders, elbows)

IX—EXERCISES FOR BALANCE (Extension balances; simple balancing exercises; pirouette exercises)

X—EXERCISES FOR CONTROL EXTENSIONS (Special acrobatic adagios for Ballet)

XI—EXERCISES FOR REDUCING (For thighs, calves, hips, tummy; floorwork at home)

XII—EXERCISES REVIEWED: A PROGRAM TO SUIT YOU

The above work is not to be found in any one class of Ballet, or Acrobatic, or Interpretive, or Reducing, outside of my own Ballet-Flexing Class in New York. It is absolutely my own interpretation of the best exercises from all of these types of dancing and has not heretofore been published in any form. I know these exercises to be effective and safe when properly executed according to instruction; I take no responsibility for soreness or aches resulting from them when pupils are not under my personal supervision. If muscles and joints are exceedingly tender following a strenuous practise period, I advise rubbing the affected area with "Baume Bengue" or similar salve, wrapping it with towel or warm cloth overnight, following hot bath of Epsom-salts-solution. It is necessary that the stiffened muscles be worked immediately the following day to avoid prolonged soreness. At the end of each article I will mention the aches or pains that can normally be expected from the exercises given, to ease the minds of likely hypochondriacs.

Next Month:
Chapter I—Exercises for the Feet and Ankles

Ethel Pries

Simkie, the former partner of Shankar, has returned to France after nine years in India, and is appearing in solo concerts in Paris. Her name is now Madame Ganguli and she has a three year old daughter.

Aurora Arriaza *continued*

plain about her daughter's behavior she replied,

"What a fuss you make about nothing! Your father, my dear fellow, had much better manners."

At one time it was said that the Countess de la Corzana committed suicide in Paris after an unfortunate love affair either with the Duke or the King, although this story has always been denied by the family. The Duke was very deaf. Once at a dinner, when he was seated at the right of the hostess, he shouted to his neighbor on his left thinking he was speaking in a low voice,

"I do not know what possesses the Countess to give dinners. Her food is positively rank and the cooking and the service is the worst in Madrid."

Everyone fell to laughing as he turned to his hostess on his right and forthwith complimented her upon the excellency of the service and the delicacy of the food, and the fine quality of the wines. When some charitable soul informed him of his *faux pas* he said "Well, we deaf people are like betrayed husbands. We are the last to find it out."

The stories more or less true about the old Duke of Sexto were legion in Spain. He took a particular liking to my husband who by this time had become quite a connoisseur of Spanish wines. It was through Sexto who introduced him to some Marquis who had immense vineyards, that when later we returned to Russia we had so many cases of Spanish wines, that we had to rent special wine cellars to store my dear husband's collection.

The Duke of Sexto had been not only a

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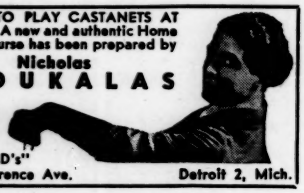

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friend of my husband's father in Paris but particularly of his great-uncle whom he had known and caroused with in Paris in the fabulous days of the Cafe Anglais, as with Basil Narashkine, the Prince Galitsine, and Grammont Caderousse.

Sexto, who had known all the great men of that period told my husband an amusing story about Victor Hugo. As it is well known the great man was far from being modest; he had an idea that the planets rotated only with his (Hugo's) consent. De Sexto was lamenting the fact that modern ideas were undermining Christianity, particularly the faith in the divinity of Christ. Victor Hugo answered with an august air of reassurance.

"Fear not, my dear Duke, I have just written a ten line poem that will reestablish Christ on his pedestal."

SPANISH DANCES OF THE '90's.

But Spain represented more than a succession of gay parties to me. I took the occasion to return to my study of dancing with Maestros Periset and Otero. Among the various dances was one I was interested to learn directly from the Gypsies. I refer to the Zambra, a dance that is thoroughly gypsy, danced on festive occasions. Naturally its adaptation for the stage is varied. Although its music is quite Moorish, the Gypsies use Panderos, similar to the Spanish Tambourines but without the metal pieces and the sound is that of the Tam Tam, a sort of drum that the Arabs use. The dance has a great deal of cadence in its movements. In Spain it is danced by one or two persons or, it can be danced in groups and as a solo.

While in Zaragoza, I particularly studied the native Aragonese dance La Jota. This dance, often danced as a solo on the stage, is always danced in pairs in Aragon. The costume is richly regional, both for men and women.

This Jota is not to be confused with the Jota Valenciana which is danced as either solo, or in pairs (also in groups.) The Valencian dresses are very beautiful and made of embroidered silk with the collars in gold thread. The head ornaments, earrings, etc. are also gold or silver.

In Galicia I saw the native Gallegada which is danced singly or in pairs. The music is marvellous and the regional costumes simple but fetching.

The Fado is very similar to the Galician dance. It is Portuguese and is always accompanied by voice. The costumes are very beautiful, of heavy velvets and satins skirts, flounces, petticoats, brocaded vests, etc.

to be continued

Ballets de Paris

continued from page 21

most charming blend of balletic and feline movement. There is a delighful passage in which Agathe toys with a bird, and finally destroys it, but the climax of the ballet is a superb love duet danced by the young man and Agathe the woman. This is an adagio of extraordinary beauty, which mounts from a mood of quiet tenderness to one of exhalted passion. A technical analysis of this dance would reveal that it contains some original and almost acrobatic lifts, but in watching it one is conscious only of its poetic and emotional quality.

Colette Marchand is the perfect Agathe. Tall, lithe, long-limbed, equipped with a controlled technique which is never obtrusive, she dances with warmth and sensitivity. During the first part of the ballet she wears a cat-like mask, and the moment when her woman's face is revealed for the first time is breath taking. In this ballet Petit, too, presents a convincing and memorable characterization.

No small measure of the success of *Les Demoiselles de la Nuit* is due to the excellent score of Jean Francaix, whose wood-winds howl and miaow and patter about on little cat-feet. Costumes and decor (including a wonderful scene on the slanting roof-tops) are by Leonor Fini.

Janine Charrat, who was the little "rat" who opened the trapdoor in the famous French film *Ballerina*, twelve years ago, has grown up and now bears the official title of "Choreographer attached to the company." She danced very little in Vienna, being seen only in her own *Ballade No.* 1 of Chopin, a sentimental bit of nonsense, as the Young Girl in *Le Beau Danube*, a sympathetic and satisfactory characterization, and in her new ballet, *Theme and Variations*, to music by Tchaikowsky. This work had its world premiere in Vienna on November 8. It is an abstract ballet which shows considerable variety in design, and imaginative use of classical pattern. Charrat's final contribution was "*Adame Miroir*", to a score by Darius Milhaud. The program offered only a cryptic note stating that the observer must find his own meaning for this fantasy, in which a young man in sailor uniform, wandering in a hall of many mirrors, is joined by his own reflection. They dance together, in identical movement, until both are destroyed by a hooded figure in purple. This is the sort of ballet which provokes a great deal of discussion among those people who insist upon knowing, gesture for word, word for gesture, exactly "what it all means".

The Ballets de Paris is fortunate in its ballet master, the British-trained Australian dancer Gordon Hamilton, one of the finest character dancers of this generation. His Manager in *Beau Danube* was a revelation to one who must have seen this ballet a hundred times, for he really *danced* the role, and danced it so well that he distracted considerable attention from the milder Street Dancer. Hamilton turned in an outstanding portrayal, in an entirely different vein, in *Les Demoiselles de la Nuit*, and made a brilliant Devil in *Que le Diable l'Emporte*.

Renee Jeanmaire, classic ballerina of the company, danced brutally cut versions of Petipa's *Nutcracker* and *Sleeping Beauty*. She has a style very similar to that of Yvette Chauvire, whom she also resembles physically, but she lacks Chauvire's balance, poise, and command of the stage. Her dancing is neat, precise, and empty. She is partnered by Serge

Peretti, accomplished veteran of the Paris Opera. Also worthy of mention is Maria Dalba, who is young, strong, and facile, but uncontrolled. As the midinette in *Beau Danube* she alternated single and double fouettes to the number of 28—no mean feat, although she paid for it by dancing all the previous part of her role with a look of worried concentration. Then when the turns were over, she fairly burst with exhuberance and relief. Even the excitement of such a *tour de force* hardly compensated for this visible lack of disciplined artistry.

There are two Americans, Nora White and Joy Williams, in the Ballets de Paris. Miss White, a former member of the Ballet Russe de Monte Carlo is dancing better than she ever did with that Company. She is slenderer, so her line has improved, and her work has taken on new animation and color. Joy Williams, one of the most beautiful young women in ballet, will probably be snatched away by the movies before she has time to go very far as a dancer — unless, like Moira Shearer of *The Red Shoes*, she really prefers the ballet. She dances the Young Girl in *Beau Danube*, opposite Roland Petit, and according to all reports does an excellent job of it (certainly the role suits her blond beauty) but unfortunately, because of casting complications, she did not dance in Vienna.

Brace of MUSICALS

continued from page 24

Fortunately, Kidd's first show stopping number is danced to one of the two hit tunes of the show, "Green Up Time". This is a rapid country dance performed in an outdoor setting by a group of fourteen dancers. This is characterized by the same rapid fire tempo, gusto and exuberance that marked his previous work in "Finian's Rainbow". Another group work, "Punch and Judy Get A Divorce", could stand alone as a ballet on its own merits. Executed in a puppet-like pantomimic style which may remind some of **Lew Christensen's** "Jinx" and **Eugene Loring's** "Harlequin For President", its only weakness lies in the fact the characters are projected as types and thus do not have the power to move us as individuals. "Women's Club Blues", a brief bit danced by the girls of the ensemble, loses much of its flavor when the young ladies divest themselves of their 1890 costumes to cavort, unbecomingly, in long underwear.

Some of the finest talents in today's theatre had a hand in "Love Life". Boris Aronson's scenery and Lucinda Ballard's costumes were several notches above Kurt Weill's undistinguished score. Unfortunately, however, the conception of the production was not on a par with what Mr. Kidd had to offer and, as a whole, "Love Life" remains a disappointment.

Arthur Todd

★

(*please turn to page* 43)

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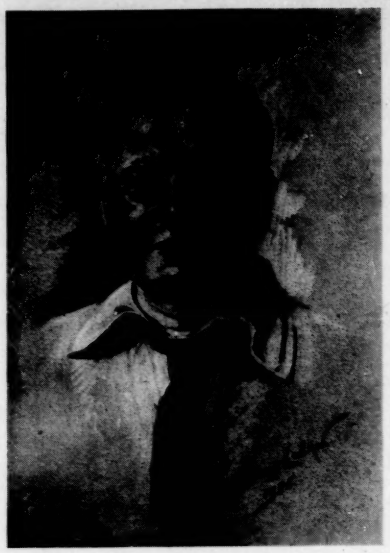
Louis H. Chalif

The entire dance world mourns the passing of **Louis H. Chalif**, a name well known in every city of America which boasts of a dance studio. Even during his lifetime he had become almost a legendary figure in the dance.

Louis Chalif began to teach dancing while it was still regarded with suspicion and as not quite respectable. Through his own high concepts of the art of dancing he succeeded in overcoming prejudice and in establishing a school where for almost the first time the "nice people" and their children came to study. His reputation was achieved mainly by his own excellent method of teaching a simplified and modified ballet technique that gave grace and poise as well as a good foundation upon which those desirous of further study could build.

Chalif's great love for the art to which he devoted his life was a guiding principal in every step of his career, first as a dancer in Russia and since 1904 as a teacher in New York City. Some years ago he actually rejected a very lucrative offer from the famous Ziegfeld as he feared it might commercialize his work and ideals.

In a career of many personal triumphs the greatest highlight and dream of Chalif's lifetime was realized with the erection of his own building in the 1920's on 57th Street across from Carnegie Hall. He believed this site, and right he was too, to be a representative spot for a dance edifice. It was a beautiful and artistically designed building containing several spacious studios, one grand ballroom with a fresco ceiling, and all worthy of the art, it was to house. Chalif always loved the building and even after it passed into other hands he never missed an opportunity to walk by just to look at it.



Portrait of the late Louis H. Chalif

But his career did not begin with a beautiful and valuable building of his own with CHALIF carved in stone across the entrance. No, it began the hard way. When Chalif arrived in America in 1904 to dance at the Metropolitan Opera House under Ballet Master Luigi Albertieri he even lacked the $2.00 necessary to join the union, and so was put to work in charge of rehearsals instead. During this period he became closely associated with Albertieri and he used to recall with amusement the times he would go along to dinner with Albertieri ordering but one meal between them, Chalif dining on such portions of the dinner which did not please Albertieri's palate, as Chalif did not always have the price of dinner.

However soon after followed an appointment to teach folk and character dancing at New York University and by 1908 he had become well known for arranging folk dance festivals. They were called **Kermesse.**

By 1910 he gave up his own career to devote himself to teaching. One of his first studios was at 7 West 42nd Street. It served as studio by day and home for his ever increasing family at night. His daughter Frances, who is going to continue teaching in the best traditions of the Chalif School striving to maintain the high ideals set by her father in his lifetime work, barely recalls those days. But she can remember great numbers of pupils, many of whom had often to be turned away, eagerly crowding into

Louis Chalif as a youthful dancer in his home town of Odessa in Russia. He was at the time a pupil of Thomas Nijinsky, the father of the famous Vaslav Nijinsky.

the studio while her mother stood at the entrance holding a large purple bag to receive cash payments (there were no receipts and bookkeeping in those days.) The bag would soon become crammed with bills. We would all like to hold such a purple bag!

There are also memories and pictures of huge classses held on Saturdays in Leslie Hall on Upper Broadway with the men attired in knickers and tail coats and the women dressed in accordion pleated calf-length skirts with high necked, long sleeved shirt-waists. Dancing teachers were called Professors in those days. This was about the time of the Bunny Hug and Turkey Trot, which Chalif also taught.

Born and educated in Odessa, Russia, where he studied at the Government Theatre under Thomas Nijinsky, father of Vaslav and Bronislava, Chalif used to relate how young Vaslav Nijinsky never liked to dance for his father but would always respond to requests and coaxing from him. This must have been the quite rare gift of the ability to teach early revealing itself to Chalif. Later, and for many years his outstanding contribution was teaching teachers for the many dancing societies as well as through his textbooks and especially the printed dances, memories of which are among some of even this writer's earliest introductions to dancing, as they probably are to many American dancers.

Of the many famous dancers who were pupils of Chalif, Harriet Hoctor tops the list. Even actress Ilka Chase took her first steps toward a stage career with Chalif to guide her.

Chalif came to love America and believed it to be "blessed of all countries on earth." Perhaps the most amazing fact about the successful career of Chalif was his quality of faith, courage and great gratitude which he never lost through "the ups and downs, the hots and colds, the worry and gladness," to quote his own quaintly worded expressions taken from a letter written to his daughter Frances. "My most valuable investment," he went on to say in the letter, "was daily to radiate love and good will which brought and still brings tremendous dividends." His life and success were a testimonial to such admirable philosophy of thought.

Albertina Vitak

Chalif, in Russian costume, teaching a character class.

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If anyone did not like **Nina Fonaroff's** concert of November 7 at the "Y", let him not condemn Miss Fonaroff. Let him turn against those who think that one or two performances a year should be the concert dancer's lot — that all the artist need do is sit in her studio from one end of the year to the other polishing bright baubles of creation for the Big Moment.

It's a disgrace to let any artist — least of all a dancer like Miss Fonaroff — work that way. For hers is a theatre art, and she desperately needs the constant stimulus — the correcting and disciplining influence of audience reaction. This would tell her as she goes along whether she is wise in adding an extra character to "OF SONDRY WIMMEN" — whether THE FEAST is too long — whether its point is coming across, etc. The cumulative reaction of audiences would help her determine whether or not she is on the right track BEFORE she gives her big concert of the season. Her growth in a new direction would seem natural and gradual — rather than a sudden spurt. For Nina Fonaroff is one of the most interesting and provocative of our younger artists. Yet her growth must be measured year by year, instead of month by month, because of our frustrating and vicious concert set-up.

Miss Fonaroff is turning more and more to "theatre dance", or, if you wish, "dance drama" as her medium. And she makes exceedingly effective, if not wholly successful, combinations of words, music, and dance. Too often, however, the dance plays second fiddle to the talking. For example, the present version of her Chaucerian Farce, **"OF SONDRY WIMMEN"**, is a windy, inflated offspring of last season's winsome period piece. The "Mad Lady Distraught in Love" solo has been dropped, a distracting pantomime character of the Gestour has been added, and the words assigned to the Raconteur have been padded. The former sprightliness and wit have yielded to a word-heavy, somewhat pretentious work with the dance solos and the truly distinctive medieval musical accompaniment bogged down by all the talk. But charming talk it was, with Richard Boone reciting the Chaucer words with fine regard for their vigor and rhythm. **Selma Stern, Jeanna Belkin, Dorothy Berea** as the "Sondry Wimmen" performed their solos rather absent-mindedly. Only Miss Fonaroff's **"Swich a Wench"** still has its earthiness intact.

In **THE FEAST** Miss Fonaroff has accomplished a strange tour de force. Her original production of THE FEAST was for eleven women with Miss Fonaroff playing the Host. It had a score by John Gage, costumes by Eileen Helmer, and no words. It was a tortured, Byzantine styled visualization of the quotation from Ecclesiastes, "The heart of the wise is in the house of mourning; but the heart of fools is in the house of mirth."

The new FEAST, aside from its Biblical origin, has little to do with its forbear. The score is by Suzanne Bloch; the costumes are by Eileen Holding; and it is full of words — wild ones — beautiful ones — from the Bible. **Richard Boone** was the host, and his guests were **Dorothy Berea, Edna Nahon, Adele Paskal, Selma Stern, Tao Strong, Irving Burton, Ted Dalbotten, Jan Merlin, Sal Schillaci, and Vincent Taravella.**

It was a powerful, imaginative, daring visualization of the conflict between the pagan and ascetic aspects of the human spirit. As the curtain opened, the host, his handsome body covered with blue-gray pigment, stood above the guests in an attitude of crucifixion. This mood was soon abandoned for a malediction, which he uttered like some fierce caged animal. His cries and imprecations brought forth fearful laughter, moans, wails, and grunts from the fools, his guests. He lashed them into frenzies of movement and utterance. They scrambled about at his beck and call — devoid of individuality — devoid of will power. The whole was made credible by the powerful, almost unrestrained performance of Richard Boone. He is an imposing looking young fellow with a rich voice that must be the envy of his acting colleagues.

It is, of course, inevitable that one compare this version of THE FEAST with its predecessor. FEAST Number One is a better dance. It contains some of the most original choreography Miss Fonaroff has ever made. FEAST Number Two is more scholarly, more desirous of presenting all aspects of the basic conflict of good and evil. It is an attempt at something bigger and deeper. And if it is repetitious and at times self-conscious, let's overlook it,

for Miss Fonaroff is slowly pushing the door open on something quite wonderful in the way of dance theatre.

We started out thinking that we were going to attend a concert sponsored by the **Dance Department of Bennington College** on November 8 at the Hunter Playhouse. But it turned out to be a combined exhibit and program by the departments of science, fine arts and performing arts.

There was technical skill throughout, but it remained for the dance department to display the originality of the evening. The five dance soloists had good, danceable ideas and presented them with a remarkable amount of sophistication.

The most mature were **Patsi Birsh's** SARABANDE and **Letitia Evans's** PIETA. When she weeds out some of the unnecessarily restless movement and learns to sustain her arrogant characterization from beginning to end, Miss Birsh should have an interesting little study in slow, semi-dramatic movement.

Miss Evans is a tall, lanky young lady with a live torso that lends dramatic intensity to her every movement. Her PIETA was beautiful to look at, compositionally sound, and had the benefit of a stunning accompaniment written for clarinet, piano, and cello by Hazel Johnson.

Theatre Dance, Inc. opened its second season of group works by young choreographers on November 21 at the "Y" with a long and quite proficient program. In fact, we'd say that for a change, the choreographers outshone the performers.

There were two repeats from previous programs: **Frank Westbrook's** WALTZES FOR THE THEATRE and **Jean Houloose's** THE SISTERS. Miss Houloose has worked over her trio — has tied the time transitions more smoothly into the over-all structure — has enlarged the roles of the two sisters. But the composition still reminds one of an immature version of Martha Graham's DEATHS AND ENTRANCES.

The concert opened with **Eve Gentry's** first venture into group composition — and a successful venture it was, mainly because it didn't try to say too much. Called **DYNAMIC DEVELOPMENT,** it was a study in abstract modern movement ranging from static to ecstatic. Miss Gentry projected her idea with freshness and an air of confidence in the validity of her own medium. But her four dancers, **Jacqueline Hairston, Ann Widman, Irving Burton,** and **Jimmy Taravella,** were far too serious. Their bodies reflected changing dynamics, but their faces did not reflect changing mood.

Ruth Harris has sincerity and courage, even though her judgment is at times open to debate. Her **LIBERATION** contains the seeds of a fine theatre work, if she can bring herself to make drastic cuts in the offspring on which she has evidently lavished a great deal of care and feeling.

The dance centers about a group of feminine concentration camp inmates, who form the background for a newcomer, dramatically portrayed by Miss Harris. There are scenes of drudgery, fear, rebel-

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lion, and sleep, all climaxed by the offstage rape of the newcomer. **Bill Bradley** as the offending Nazi officer acted like a mousy buck private in a Mauldin cartoon, and **Dick Klina** as the orderly resembled a little boy doing a perpetual Irish jig.

The dance is far too long. The logical conclusion comes when the women lie down to sleep after the rape scene. The happy ending that follows is pure Hollywood. The work scenes at the beginning need cutting and sharpening, and Miss Harris's solo material is sometimes exaggeratedly dramatic. But she deserves credit for tackling a difficut theme sometimes with power — often with interest.

Jean Houloose's trio, **PRAIRIE BLUES,** is far below her usual level. It reminded one of what the Hindus call "nrtta" — a moving to music without any specific dramatic purpose.

There was simplicity and candor in **Betty Lind's HIDE AND SEEK,** the story of a girls' growth from childhood to the threshold of maturity and her subsequent withdrawal into childhood. The dance was cheerfully and resourcefully costumed by Eileen Holding and neatly performed by **Anne Feris** and **Rudy Tone** in the central roles. Although the treatment smacked of the sentimental musical comedy approach, (especially in the coy candlelight ceremony initiating the girl into womanhood) the dramatic theme was developed with clarity and a certain amount of insight.

Nelle Fisher's trio, **FOUR COMMENTS,** needed a much lighter performance to transmit its occasional touches of wit. The dance (performed by **Barbara Gaye, Mariane Oliphant,** and **Glen Tetley)** contained sequences of pleasant looking movement in ballet style and strongly reminiscent of Agnes De Mille's TALLEY-HO, but without De Mille's broad humor. While it was a workmanlike piece, we somehow expected something a little smarter — a little newer — from someone of Miss Fisher's superior talent.

Dancers are so cooperative about giving benefit performances for worthy causes, that it was good to see them give concerts with themselves as the ultimate beneficiaries. The occasion was a pair of benefits on the afternoon and evening of November 28 at the "Y", and the proceeds were to eradicate a small deficit incurred during last summer's **American Dance Festival** at Connecticut College and to provide, as the program said, "greater security for the future of the center."

The performances (Martha Graham's ERRAND INTO THE MAZE, Doris Humphrey's DAY ON EARTH, and Sophie Maslow's CHAMPION) were significant for still another reason. Last summer at the Festival, programs were devoted separately to **Martha Graham, Jose Limon,** and the **Dudley, Maslow, Bales** Trio with their respective companies. But this performance combined them! And the effect was perfect! It made us realize how wonderful it would be if a dance repertory theatre could arise with representative works by more than one of our top-notch choreographers on each program. Perhaps the Connecticut College Summer Dance Festivals will do some experimenting along this line as time goes on.

Katya Delakova and Fred Berk, in a characteristically humorous Jewish Wedding dance, one among the many character dances which will be seen in their two January concerts. See Calendar of Events for dates.

In order to include **Mariemma's** concert in this issue of DANCE we did not wait for her Broadway debut, but dropped in at the High School of Needle Trades on November 27 to catch her performance on the Students' Dance Recitals Series. The audiences for this series have a habit of arriving late and noisily, and so the dancers have a hard time for the first half of the program. But we managed to get a fair impression of Mariemma and her two partners, Paco Fernandez and Jose Toledano.

Mariemma is not a completely rounded Spanish dancer. There are certain types of dance that she performs **very, very well** and others in which she is comparatively inneffectual. For example, her simple folk dances like the DANZA CHARRA, the delightful VERDIALES, and the BAILES VASCOS were fresh, energetic, and had a charming sense of characterization. She lavished a degree of warmth and affection upon them that was not evident in her more subtle and sophisticated compositions, like the BARCAROLA and TRIANA.

One of the more obvious tests of a Spanish dancer's technical address occurs in the BOLERO CLASICO which requires that the elegant Spanish bearing be smoothly superimposed over the grounding of ballet footwork. Mariemma's BOLERO CLASICO lacked precision.

Of the three dancers, **Jose Toledano** has the clearest conception of the high carriage of the Spanish dancer, but he is inclined to be unnatural and self-conscious principally because he lacks depth.

Paco Fernandez is at present somewhat undisciplined, but when he adds dignity to his zest and love for movement, he should be an exciting dancer.

Mariemma's accompanists, the guitarrist Paco de la Isla and pianist Enrique Luzuriaga, were both good technicians, but they belong (and this is true especially of Mr. Luzuriaga) to the "fast and loud" school of performance, where percussiveness reigns supreme.

DORIS HERING

★

Brace of MUSICALS

continued from page 37

"AS THE GIRLS GO"

Winter Garden Theatre
November 13th, 1948

Widely heralded as a hit of smash proportions, **"As The Girls Go"** marks a return to the typically Broadway musical that is rowdy, brassy and flashy. Its chief emphasis is on gags and beautiful girls (some of them are knockouts) and, as might be expected, it is otherwise short on taste, inventiveness and originality. The skeleton plot, which often disappears quite conveniently, places Bobby Clark in the White House, in 1953, as the husband of the first woman president of the United States. While this sounds like a wonderfully comic idea on paper, it just doesn't come off. The fault is mainly due to a weak book and direction that is indecisive and inconsistent. Actually, Bobby Clark, its star, has never been more boisterous and Irene Rich makes a charming, graceful and exceptionally attractive lady president.

This production may attract the attention of the dance profession since it marks a complete swing of the pendulum back to the hoofing chorus that taps out each routine with machine-

Kathryn Lee and Bill Callahan do much to lift "As the Girls Go" out of the slick, but shallow revue class.

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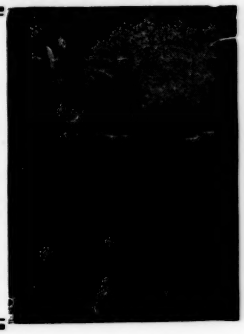

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like precision. "As The Girls Go" also does away with the so-called "ballet" that has played such a major role in the Broadway musicals of recent years. It is still too early to tell, however, whether or not this is the beginning of a new trend for musicals.

The dance director of "As The Girls Go", **Hermes Pan,** will be remembered for the massive numbers he staged for the Fred Astaire-Ginger Rogers movies. All of his present company, with the exception of Kathryn Lee, are tap dancers and they perform their routines with verve, polish and speed. The best group number is "Rock, Rock, Rock", a jive piece which is performed at a rapid tempo. A whole evening of tapping, however, tends to become monotonous, especially since there is a certain degree of sameness in the exits, entrances and routines.

The dance honors of this show are shared by **Kathryn Lee** and **Bill Callahan.** Kathryn Lee, who distinguished herself under Agnes de Mille's direction in last season's "Allegro", has been given little choreographic help by Hermes Pan save an opportunity to display a tour de force of marvelous exensions, turns and leaps and a wonderful fall that is straight out of "Oklahoma". Kathryn Lee's two big numbers are very poorly spotted in the show with one number following immediately after the other.

Bill Callahan, who excels in turns and has a really remarkable elevation, fares no better than Kathryn Lee choreographically. His dances say nothing and lack a real driving force and animation. Often the ballet-like attitudes in his upper body seem oddly at variance with his leg work and the torso often isn't employed to the best advantage.

There are sixteen girls and ten men dancers in the cast and they receive little support from Jimmy McHugh's undistinguished score. Oleg Cassini's costumes are bright in a gaudy way, are not particularly becoming and generally run to scantiness. Howard Bay has designed a distinguished series of sets and a slanting rear stage that is never used to the best advantage in the dances.

"As The Girls Go" is almost a perfect example of what the theatre scene was like before the dances of Agnes de Mille, Jerome Robbins, Helen Tamiris, Michael Kidd and **Jack Cole** enriched the Broadway scene.

Arthur Todd

Date lines . . . .

LONDON

Sadler's Wells Ballet opened their winter Covent Garden season on November 25 in front of one of the largest and smartest audiences that have crushed themselves into the Opera House since the War. The evening started with a performance of Les Patineurs, in which **Brian Shaw** (just released from two years Army service) has now replaced **Harold Turner** as the Skater.

The premiere of Ashton's Don Juan, which followed, was marred by the fact that **Margot Fonteyn,** dancing as La Morte Amoureuse, had the misfortune to severely strain her ankle. She danced the rest of the ballet so well that few people in the audience realized that anything was wrong until they read in the next day's papers that she is unlikely to dance again for several weeks. **Violetta Elvin** has replaced her in Don Juan and **Moira Shearer** will now probably dance Cinderella at its first performance on December 23, instead of Fonteyn for whom Ashton created it. The prima ballerina's accident has caused widespread concern because, for the London ballet public, a Sadler's Wells season without Fonteyn is comparable to a Ballet Russe de Monte Carlo season in New York without Danilova.

Don Juan has been well received. It is a beautiful and adult ballet with exquisite passages but has a hurried ending and it is felt to be not sufficiently dominated by **Helpmann** who appears as Don Juan, but is somewhat overshadowed by Fonteyn and Shearer.

Moira Shearer flies to Copenhagen in December for a single charity performance and will be back dancing at Covent Garden again the next evening. On January 16 she will give a talk to the R.A.D. Production Club on "Filming Ballet: a Dancer's View". Dancers in England are rapidly becoming more articulate. Robert Helpmann, has always been ready to talk or broadcast and now **William Chappell,** dancer and designer, has actually published a book in which he vividly puts the dancer's case, and incidentally, gets his own back at a few critics as well.

English television has just scheduled its most ambitious ballet booking. Six performances at monthly intervals will be given by the **Paris Opera Ballet,** the **Ballets de Roland Petit,** the **Ballets des Champs Elysees** and the company from the **Opera Comique** headed by **Solange Schwarz.** Each company will make a special visit to London's Alexandra Palace for its television program. Interest in France is such that Lifar flew over from Paris to discuss the program and will arrange his ballets specially for the cameras.

American dancer **Gil Johnson** is a great hit in the new London musical, "Kid from Stratford", which may be seen in New York before long.

Latest book on ballet is **The Romantic Ballet** by **Sacheverell Sitwell,** one of a series of Batsford Colour Books, published here for six shillings and sixpence ($2.00 in America). The small volume reproduces 16 coloured lithographs of the dancers of the Romantic ballet, fourteen of them from the collection of **Marie Rambert.** Sitwell's introduction is fascinating but the reproductions unfortunately lack the delicacy and clear colours of the originals. Most attractive is possibly that of Madame

Celeste in travestie costume as the Arab Boy, a ballet which achieved such fame that there is said still to exist a public house in Hampstead called The Arab Boy.

★

So far nothing has occurred to change the plan which is to include an appearance of **Alexandra Danilova** and **Frederic Franklin** at the Covent Garden this Spring. The Faithful await them with a very warm welcome.

Tamara Tchinarova has just arrived from Australia. She was in the de Basil company before the war and danced a number of Nemchinova's parts successfully. She will remain in England for some time.

Ulla Soederbaum and **Nigel Burke,** both recently of the late Ballets Jooss, are dancing in a new revue, "Oranges and Lemons" in which one of the stars is Diana Churchill, niece to The Churchill.

The St. James Ballet Company has just returned from a three months tour of the smaller midland towns. They will have a 3 week holiday and then a fortnight's rehearsal, preparatory to a further three month tour. This venture is sponsored by the Arts Council and is principally to give young choreographers an opportunity to write ballets and to bring ballet to the towns in England that are too small to be visited by the ordinary companies.

★

PARIS

Katherine Dunham and her company are spending a month in Paris presenting the "Caribbean Rhapsody" at the Theatre de Paris. The first night was a gala charity performance with a program including such well-known numbers as "Nanigo", the dramatic "La Cumparsa", which with its marks and animal heads has not particuarly impressed the Parisian audiences, and "Shango" in which Tommy Gomez won considerable applause for his snake dancing. The colorful Cuban and South American scenes were in general very well received.

Incidentally DANCE MAGAZINE staff photographer **Earl Leaf,** who has published photos of the Katherine Dunham ballets in book form with his own text, is in town and says that is three weeks since he came, he has found time to do nothing except photograph night life, which he finds completely fascinating.

The Ballets des Champs-Elysees prolonged their season and created "Orpheus", with choreography by **David Lichine,** music by Stravinsky and decors by Mayo. The two stars were **Nelly Guillerm** as Eurydice and **Youly Algaroff** as Orpheus. To my mind, this ballet with its definite sense of rhythm and its really classical sense of tragedy deserves its place in the repertory of any large ballet company.

Among the most interesting evenings enjoyed by dance lovers have been those arranged by the Kurd Princess **Leila Bederkhan** at the Theatre Edouard VII. This tall, statuesque woman has long been a well-known figure here, but in the past

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few years she has not only danced but taught and her work now deserves high consideration both for her personal dancing and for the excellent way in which she handles grouping, color and lighting. The ensembles of such large ballets as "The Marriage of Zuleydeh" with music by Naggiar on a theme by Paul Lorenz, which takes place in an Eastern harem, "Kurd Magic", to music by A. Tcherepnine, and perhaps especially the extremely interesting stylized frescoes called "Weeping Women" (of Ancient Egypt) inspired by a fresco on the tomb of Rameses in Egypt, were out of the ordinary.

Dancing with Bederkhan is a Javanese dancer of quality, **Indra Kamadjoja,** who not only has the traditional grace combined with power of the fine Far Eastern male dancer, but joins with it intelligence and charm, which he uses in preluding his dances so as to explain the significance of the ritual gestures of the Orient.

Simkie, who was **Shankar's** chief partner before the War, made her first post-war appearance, dancing solos on this program.

Almost at the same time that the last of the Duncan sisters passed away in Germany, **Lisa Duncan** made her first stage appearance in Paris since the War, sharing the program at the Salle du Conservatoire with Maurice Servais. She danced numbers from Gluck, Schubert, Strauss, Ravel, Faure and Debussy.

★

MEXICO CITY

Good news in the ballet world of Mexico is the return of **Waldeen,** who had been in New York the past couple of years. She came back with a new husband, Asa Zatz, an ex-G.I. whom she married in New York in September, and both have been welcomed joyously by Waldeen's many old friends in the capitol. Asa is doing graduate work at Mexico City College, while Waldeen has plunged back into Mexico's ballet work. She is already at work on her first program with the Ballet Nacional.

The Ballet Nacional is a newly organized group, sponsored by the Department of Education and operates as the professional counterpart of the government sponsored Academy of the Dance of the Institute of Fine Arts.

The Directive Council is headed by banker Eduardo Villasenor, known to all Mexico as a patron of the arts who Gets Things Done. The staff of four choreographers is headed by **Guillermina Bravo,** an old pupil of Waldeen's, who has been, with **Ann Merida,** joint head of the Bellas Artes Academy of the Dance.

On December 3 the Ballet Nacional gave a cocktail party in honor of Waldeen. The roster of guests read like a Who's Who of the elite Mexican art world.

The Institute of Bellas Artes has just closed a "short" season of Opera at the Palace of Fine Arts. The ballet has had a good chance to show its mettle in these operas. **Anna Sokolow** is now chief choreographer for the group and **Ana Merida** is prima ballerina.

★

SAN FRANCISCO

There wasn't too much advance news of **Harald Kreutzberg's** one night appearance but in spite of it, the Opera House was filled. After the final curtain fall, the audience stood up and simply refused to leave. So many lined up at the stage door to see him that the attendants had to call the police reserves to help him out. He appears in New York City in December, then returns home to Austria for a rest before a tour of Switzerland, Sweden, Denmark, etc.

Devi Dja performed an all new works program here on the 13th December at the Marine Memorial Theatre, which was dedicated to Leopold Stokowski, her original sponsor. Appearing with her were **Devi Alysia** and **Sudaka.** She will make a tour down the Coast, and thereafter appear in a film in Hollywood.

Maybe **Pat Rooney, Sr.** did entertain your great grandparents, but he is still theatre! He appeared here with Ed Wynn's Laugh Carnival. We had figured he must be about 80 years old. On being interviewed he said that the first fifty years were fun, it was the next fifty he was worried about.

Nona Kapualilohia gave a repeat performance at the Marine Memorial with her group of Hawaiian dancers. She is an exponent of authentic Hawaiian forms. Her group is presented in excellent taste, well costumed, with a delightful repertoire of dances such as San Francisco has seldom seen.

The San Francisco Civic Ballet Association presented the first ballet forum and salon demonstration at the Museum of Art on November 27, to such an enthusiastic group that it had to be encored on the 30th.

James E. French, Jr., the new president of the Association comments:

"We feel that our guests will be given an insight into the importance of ballet to the cultural and artistic life of the community. With a soundly financed ballet company, San Francisco will have a swell rounded cultural life, of which we can be proud."

Guests of honour at the first meeting were Danilova, Markova, Franklin and Dolin.

★

CHICAGO

Nana Gollner and **John Kriza** will appear in Chicago with the Gilbert and Sullivan players at the Opera House by special arrangement with Ballet Theatre. They will dance variations such as Black Swan, Don Quixote, etc. as curtain-raisers before the first acts.

New York City Ballet's dancers appear-

ed in the three week season of the New York City Opera company in Chicago. As announced in last month's issue, **Tallchief** and **Moncion** danced the second act of Carmen (this company does not do a 4th act ballet), **Tanaquil LeClercq** and **Nicolas Magallanes** danced the leads in the Aida ballet. **Marie-Jeanne,** slated to dance Traviata, did not appear, for reasons not given. She was replaced by **LeClercq,** who was partnered by **Herbert Bliss, Dick Beard** appeared with Miss LeClercq in the second performances of all these ballets. The corps de ballet sent to Chicago consisted of **Dorothy Dushock, Rita Carlin, Pat MacBride, Kaja Sundsten, Ruth Gilbert, Edward Bigelow, Roy Tobias** and **Brooks Jackson.**

Dorothie Littlefield has choreographed her second ice show for the Stevens Hotel's Boulevard Room and it is even better than her first, which ran some twenty weeks. Choreography is the right word for the chore Miss Littlefield performed, for it is ice-dancing more than ice-skating that is featured, and the show has the pace of a well-staged musical. Some of the numbers could look just as good off the ice.

Paul Draper is currently appearing at the Palmer House's Empire Room.

After thirty-two weeks in Chicago, the national company of High Button Shoes, with **Roszika Sabo, Ralph Linn** and **Juanita Trilling** as leading dancers, is calling it a run and is packing up for Philadelphia. The tour to follow will carry the company to the West Coast.

Brigadoon, now in Chicago for some ten weeks, will pick itself up in mid-January for further travel. **James Jamieson** continues as ballet master.

★

Alba Arnova, 18 year old prima ballerina of the Opera Colon in Buenos Aires, appeared recently with the Los Angeles Philharmonic, partnered by George Zoritch.

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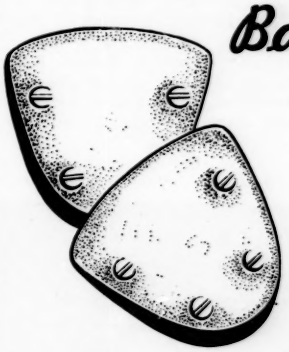

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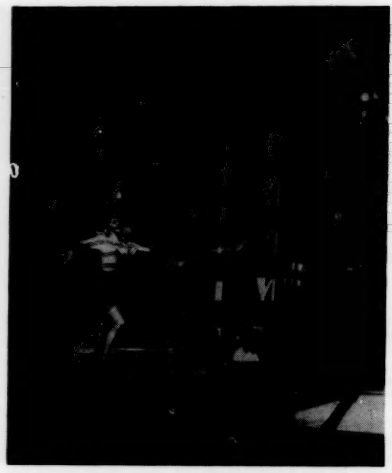
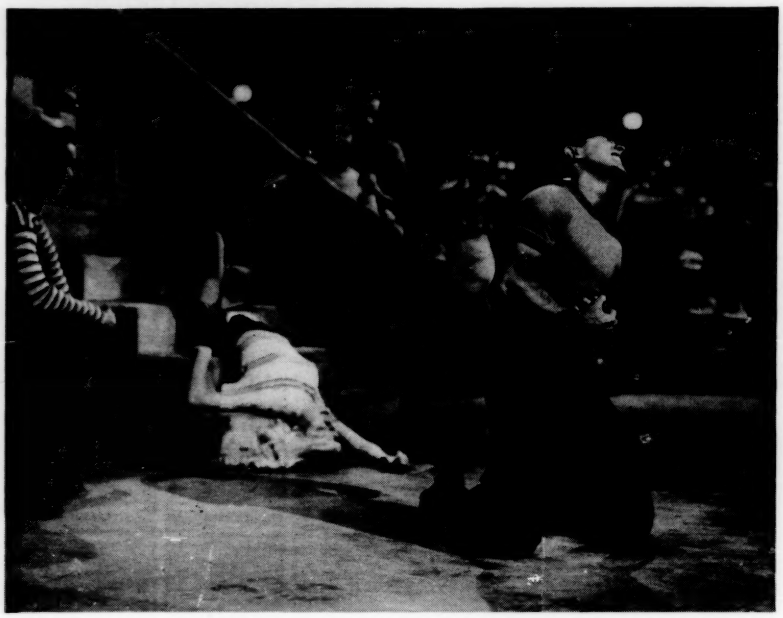


It's "Slaughter" on 10th Avenue"

A divertissement called **"SLAUGHTER on TENTH AVENUE"** remains the essentially diverting moment in an otherwise laborious film called "Words and Music" (M. G. M.). Its dry comment on the 10th Avenue social level of life in New York City by choreographer **Robert Alton** is skillfully amplified by dancers **Gene Kelly** and **Vera-Ellen,** who perform with facility, sustained emotional tension and awareness.



Via the GRAPEVINE

continued from page 8

thing was a gag invented by some wise guy which furnished **Bob Sylvester** of the **Daily News** with meat for a commentary on advertising through ballet — and a vivid commentator that lad is, too.

We feel that Pepsi Cola should think this grave matter over again. Advertising by sky-writing is so vulgar. But by ballet — **ah!**

★

Two current films are noteworthy for dancing, if for nothing else. We refer to "Words and Music" (already released) and "Love-Happy" which makes its appearance some time this month. Pardon, we must swallow some of our words. "Love Happy" does have the Marx Bros. and a worthier Note was never struck. It also has **Paul Valentine** and **Vera-Ellen.** The latter is the happy possessor of a film presence and agile technic that has enriched more than one film.

Vera-Ellen also appears in a sequence from M. G. M.'s "Words and Music" in the sequence called "Slaughter on Tenth Avenue" with **Gene Kelly,** whose dancing and mime make the only memorable event in the whimpering technicolor vaudeville which is "Words and Music". It was like being jolted out of a coma when the ballet with Kelly and Vera-Ellen unfurled. The ballet by **Bob Alton** is not patterned after that first one of similar title composed 13 years ago by **George Balanchine** for the musical "On Your Toes" which **Ray Bolger** hilariously enhanced, but it has its own virtues. It moves on several planes, the street, the bedroom, the dive; the dancing is in broadly modern idiom; the scenario is clear and vivid, a triangle in a violent slum society. Naturally it gives a couple of corpses before "Slaughter" is over.

★

George Amberg, author of "Art in Modern Ballet" and "Ballet in America", formerly theatre arts consultant at the Museum of Modern Art, will teach an eight-week course in Understanding and Enjoyment of (modern) Art under the auspices of City College of New York — Adult Education Program, beginning January 15.

★

Just to confuse everybody more, **Marina Svetlova,** incorrectly engaged to **Jean Gabin** in this (as well as several metropolitan newspapers) a month ago, is engaged, instead to **Jean Sablon,** the cafe singer — and she will even marry him, **Maybe.** At a colossal party she recently gave "to meet my Mama and Papa", guests were entertained by French champagne and an impromptu floor show by the famous ballroom dancers **Stuart and Lee,** by a newly arrived duo of Hindu dancers,

and with a farucca by **Trina Romero.** The latter is slated to go on tour with Svetlova and others after the Met season is over, sponsored, as previously, by Columbia Concerts.

Guests and entertainers, mama and papa, and all were "shot" by **LIFE Magazine, which threatens to bring it out as another "LIFE Goes to a Party".**

★

Alyn Ann McLerie is LOOK's candidate for immortality in 1949. LOOK predicts she will be star stuff in another year, on Broadway, that is.

★

And now they are planning to do the "Red Shoes" ballet for the stage. At least Massine is quoted as planning such an act. We thought "Red Shoes" was the work of **Robert Helpmann,** but whoever the choreographer, at a distance of two paces this looms up as a Mistake. Divorced of the genius of designer **Hein-Heckroth** and the prop of the camera's immense spaces and time, the skeleton ballet becomes rather pedestrian — as much all wrong as Massine's **Capriccio Espagnol** was all wrong for the screen and All Right for the stage. The two mediums simply do not exact the same qualities from Ballet. "Red Shoes" looked good on the screen — for a wonder, the first ballet that has — "Red Shoes" for the stage would warrant a radically different treatment by its choreographer.

Of course Ballet has taken quite a bit of treatment during its time and survived, so maybe this jeremiad is premature.

★

Orest Sergievsky may well be the first choreographer to be associated with Columbia University, if the Ballet Club plan matures.

Orest has appeared recently in benefit for D. P.'s at the Hotel Pierre and at Veteran's hospitals, under the auspices of A. T. W.

★

Fawn Pickett, who stems from the Graham school and **Juan Valenzuela,** an alumnus of the Katherine Dunham school, are delighting western video audiences with their singular pas de deux over KSLZCMI in Salt Lake City, Utah.

Mr. Valenzuela has appeared in recent productions of "Show Boat" and "Mid-Summer Night's Dream". He now plans to remain in Salt Lake City to teach with Jenny Lee Bayer.

★

Doris Humphrey is the February 7th lecturer in the Palmer-Chujoy series at the Carl Fischer Concert Hall. This event takes place at 5:00 P. M.

★

Theatre Dance, Inc. will preview further new works of the season on February 13th at the Master Institute, for those choreographers who are interested in a sponsor. They will hold their next at Bridgeport, Conn. on March 13th and the second big recital of the year in New York at the 92nd Street "Y" on March 27.

★

Nora Kaye withdrew from the ballet

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Calendar of Events — January, 1949

RECITALS

6	American Museum of Natural History	2.00 P.M.	Dances of Japan and Korea by **Tei Ko Ito** and assisting artists
8	Central High School of Needle Trades	8:40 P.M.	**Mata** and **Hari** and Company
9	92nd Street YW-YMHA	3:30 P.M.	**Paul Draper**
15	92nd Street YW-YMHA	8:40 P.M.	**Katya Delakova** and **Fred Berk,** assisted by **Alix Taroff**
16	92nd Street YW-YMHA	3:30 P.M.	**Reginald** and **Gladys Laubin** in Dances and Ceremonies of the American Indians
23	Hunter College Playhouse	8:30 P.M.	**Jean Erdman** and Company
23	92nd Street YW-YMHA	3:30 P.M.	**Valerie Bettis** and Company
30	92nd Street YM-YWHA	3:30 P.M.	Israel in Song and Dance, with **Delakova** and **Berk**

★

LECTURES

3	92nd Street YW-YMHA	8:40 P.M.	**Walter Terry** — Lecture Demonstration: "Ballet"
3	Carl Fischer Concert Hall	5:00 P.M.	**John Martin**

curtain-raiser for the Gilbert and Sullivan season at the Chicago Opera House, December 27-January 15 and her place was taken by **Nana Gollner,** who will share the pas de deux spot with **John Kriza.**

★

Jean Erdman is composing a new group work with music by Lou Harrison for a premiere on the program of her Hunter Playhouse appearance on January 23rd. Her "Sea Deep" is being revised for this concert, with a new score by **Bernardo Segall.** Members of her company include **Billie Kirpich, Elizabeth Sherbon, Donald MacKayle** and the following new dancers: **Lillian Chasnoff, Ricki Fields, Soni Greene** and **Sandra Insel.**

Miss Erdmann and the company will go on tour in February.

★

The indefatigable **Gertrude Lippincott** troups on. After a busy Fall season, which concluded with solo recitals in Minneapolis, at the U. of North Dakota on December 9 and 10, and at Macalaster College in St. Paul on December 13, the dancer will take time out for holidays.

She starts 1949 with a western tour, beginning with a performance and lesson at the U. of Nebraska, at Lincoln, on February 17 and 18. On February 23 and 24, Miss Lippincott will head two round table discussions for the dance teachers of the County of Los Angeles schools and on February 25 and 26, she will present two master lessons and a studio program at the U. of Southern California in Los Angeles.

This tireless trouper is the author of a hilarious story about the concert dancer on tour, which appears in the February, 1949 issue of DANCE MAGAZINE.

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The annual Alumnae Association meeting of the **Steffi Nossen Dance Workshop** is growing into a tradition — and it has an attendance in its five years of existence that equals many full-blown colleges, for size.

The 1948 Reunion was held at the Henry Hudson Hotel on December 27th and it lasted from 10:00 A.M. to 5:00 P.M. when the last stragglers, unwilling to go home, gathered in corners to reminisce their heads off.

The days' program began with a three hours dance improvisation session, to "promote the exchange of dance ideas and approaches". After the luncheon, the assembly was addressed by Arthur Motley, president of Parade Publications. A dance quiz and a dance film screening brought the afternoon to a full close until '49.

Latin American singer and dancer Rycco Sarroga, currently touring the States in a solo act.

Walter E. Owen

Lisa Maslova and Chris Volkoff, Ballet Russe alumni, appearing in ballet-ballroom dances at the smart supper club Samovar in Montreal. Miss Maslova is billed as Lydia Howard.

U. C. L. A. is the sponsor of the **Pacific Coast Dance Festival of 1949,** a series which will present such artists as:

Carmelita Maracci and Group	on Feb. 17
Merce Cunningham	on Feb. 24
Angna Enters	on Mar. 17
Children's Workshop of Dance Center	on April 9
Ann Halprin and **Welland Lathrop**	on May 5

The concert series will be held at **Royce Hall, U. C. L. A.**

In presenting this series, the University hopes to familiarize Southern California with the work of outstanding local and national dance artists, while simultaneously providing young, as well as established artists and choreographers with an opportunity to reach a larger audience.

Individuals interested in the Festival should write to Eleanor Brooks Pasternak, the assistant supervisor to the Department for Physical Ed., U. C. L. A., Los Angeles 24, Cal.

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17. DANCE TYROLESE—Simple Folk
21. GAVOTTE "LADY BETTY"—Classic—All Grades
26. KALEENKA—Folk
30. NA BEREGU VOLGA—Folk—All Grades
31. NAUGHTY GIRL POLKA—Child's
67. TYROLIAN FOLK DANCE—Group Folk Dance

INTERMEDIATE

1. AIR A DANSER—Toe Dance
2. A HOLIDAY IN RUSSIA Group: Character 24 pages of music and instructions $1.50
5. A RUSSIAN MAID—Folk Dance
7. BELINDA POLKA—Classic Ballet Group or Individual
9. BOW AND ARROW DANCE—Classic
10. CAUCASIAN VEIL DANCE—Oriental
12. CHIN FU'S WEDDING—Group: Character—20 pages of music and instructions $1.50
13. CHINESE DANCE—Character
15. DANCE OF THE MAGYARS—Folk: Boy and Girl
17. DANCE TYROLESE—Simple Folk
19. ESMERALDA GALLOP—Toe
21. GAVOTTE "LADY BETTY"—Classic—All Grades
22. GERMAN PEASANT DANCE—Polka: Boy and Girl
26. KALEENKA—Folk
30. NA BEREGU VOLGA—Folk—All Grades
31. NAUGHTY GIRL POLKA—Child's
39. POET'S LOVE—Folk: Group, 4 Girls & 1 Boy
42. POLISH MAZURKA—Folk
47. RUSSIAN COUPLE DANCE—Folk Boy and Girl
49. RUSSIAN FOLK SONGS—Folk
50. RUSSIAN PEASANT DANCE—Folk
51. RUSSIAN SWEETHEARTS—Folk
52. RUSTIC CARNIVAL—Character: 2 Girls
54. SILVER STAR POLKA—Folk
55. SLEEPING BEAUTY VALSE—Classic
56. SYLVIA DANCES—Simple Classic
62. THE JOCKEY—Character
64. THE WAY OF OLD PEKIN—Character
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18. ECHO OF THE BALLET—Toe
20. FASCINATION VALSE—Toe
21. GAVOTTE "LADY BETTY"—Classic—All Grades
22. GERMAN PEASANT DANCE—Polka: Boy and Girl
23. GOPAK—Character
24. GRAND VALSE BRILLIANTE—Classic Toe
25. HUNGARIAN FOLK DANCE—Character: Folk
27. LA COQUETTE—Toe
28. LA DANSEUSE—Toe
29. MOMENT LYRIQUE—Toe
30. NA BEREGU VOLGA—Folk—All Grades
32. OBERTASS—Folk: Boy and Girl
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34. PAS DE TROIS—Classic Toe: 2 Girls, 1 Boy—14 pages of music and instructions
35. PETITE POLKA—Classic
36. PIERRETTE—Classic Toe
37. PIERROT—Character
40. POLISH BRIDE—Character
41. POLKA CAPRICE—Classic Toe
42. POLISH MAZURKA—Folk
43. POLKA MUSETTE—Couple Dance
44. POMPONETTE—Character
45. PUPPETS—Character: Boy and Girl
46. RENDEZVOUS—Character Solo
48. RUSSIAN DANCE—Folk
53. SERENADE D'AMOUR—Classic Boy and Girl
55. SLEEPING BEAUTY VALSE—Classic
57. TAMARA—Character: Semi-Oriental
58. THE FIREFLY—Classic
59. THE GOLDEN DOLL—Semi-Character
60. THE HUNGRY DON JUAN—Character: Boy & Girl
61. THE HUSSAR—Military Solo
63. THE MOON FAIRY—Classic Toe
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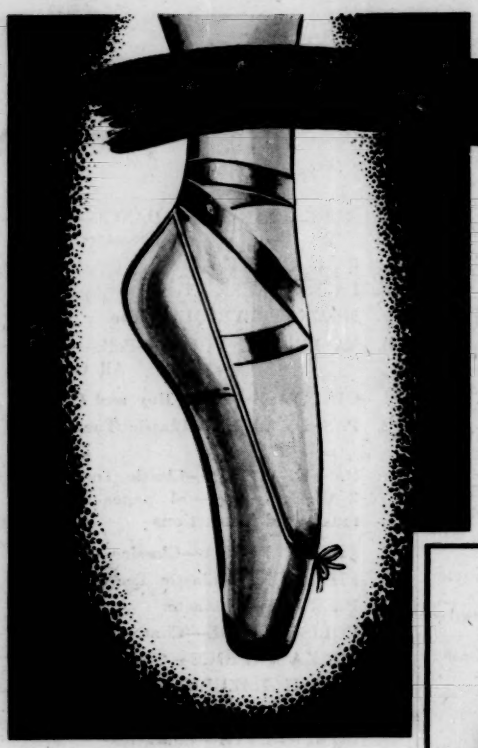

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